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NOVEMBER, 1977

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Fall Bazaar

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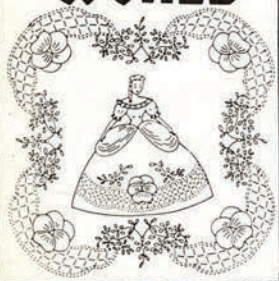


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OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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October/November 1977

Number 6

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From Your Editor

As new editor of Olde Time Needlework, I extend warm greetings to all our reader friends. What a happy thing it is to play a part in the rediscovery of exquisitely fashioned needlework from former generations that might otherwise be lost to needleworkers of our time.

Olde Time Needlework, over the years, has been a magazine of quality, providing a fine balance of every kind of needlework that meets the needs of young and not so young, the expert and the less experienced. It is important to continue providing for our needlework friends that marvelous variety and range of choice. In the future, as in the past, there will be something in every issue for you.

This magazine is a history in its description and application of needlework done by all the women who have gone before us, and this treasure chest of patterns enriches our appreciation of the wonderful past. It staggers our imagination to think of all the dreams, hopes and aspirations which were woven into carefully executed stitches for the hope chest, the layette for the little new life-to-be, or fanciwork to beautify a warm and comfortable home.

We have been proud of our many friends and hope for their continued interest. We welcome new friends who discover the joy of working out these fine old patterns just as our grandmothers and great-grandmothers created them; or who use the patterns as a guide to which can be added one's own touch of creativity to beautify homes and apparel of today.

My concerns are with you - that Olde Time Needlework be your magazine - one that is unique in its content, dedicated to keeping alive what is best about our heritage of needlework. And if you, the reader, wish to express a helpful viewpoint, all of us here at the magazine welcome a letter from you any time you feel inclined to share your thoughts with us.

Kemis C. Rodgers

CUSHION COVER



St. George and the Dragon

By Mary Card

This design requires great care. It will be well to begin the work at the said AB, so that any difference in the width of stitch may be in favor of the slimness and height of the youth on horseback, and not in the other direction, which would make the figure squat and the horse too long.

Another useful hint is to use two needles. A painter uses several brushes, an embroiderer several needles, therefore in an important piece of work the crochet worker may use two needles. In the example, which was worked in No.70 mercerized cotton, the bulk was done with a No.13 hook,

but in the heavy masses of trebles in the bodies of the man and the animals, a No.14 was used, and this, by tightening the stitches a little, avoided the sagging that is often noticed in the close parts of crochet.

Ch 465, with the finer needle, tr into the 4th and each succeed-



Chart for St. George and the Dragon

ing stitch. Use the same needle for the 2nd row, and the coarser one for the following row of spaces, and the finer again for the next row. The coarser needle may now be used for about 40 rows or till the body of the horse is fairly begun. Do not change needle for

small groups of tr.

The lacet filling should be used only by the experienced. The plain space filling will look well and be much easier to do. If you use the lacets, work 10 alternately close and open in the 8th row, and afterwards add them on each side

of these, keeping them evenly one over the other right across the whole piece, and being very careful not to let them get into any of the figures, but to make the background only. Consult the picture when in any doubt.

* * *

Door-Panel or Curtain in Filet-Crochet

By Mrs. A.E. HARVEY
Adapted from Wisteria Scarf-Design by Mary Card



*Door-Panel or Curtain in
Filet-Crochet*

Twelve balls of No. 100 crocheted-cotton were used for this dainty curtain. A heavier thread may be substituted, if desired, with equally good results, and the design may be repeated for a wider piece. Make a chain of 578 stitches.

1. Tr in 8th st of ch for 1st sp, 5 more sp, * (7 tr, 33 sp) 5 times edge (of 7 tr, 6 sp).

2. Six sp (ch 5 for 1st sp of row), like 1st from *.

3. Edge (of 6 sp, 7 tr); 33 sp, (7 tr, 3 sp, 4 tr, 12 sp, 10 tr, 14 sp, † 7 tr, 33 sp) twice; edge.

4. Edge; 33 sp, (7 tr, 13 sp, 10 tr, 3 sp, 10 tr, 6 sp, 7 tr, 3 sp, † 7 tr, 33 sp) twice; edge.

5. Edge; 33 sp, (7 tr, 4 sp, 7 tr, 6 sp, 10 tr, 3 sp, 10 tr, 12 sp, † 7 tr, 33 sp) twice; edge.

6. Edge; 33 sp, (7 tr, 11 sp, 13 tr, 2 sp, 10 tr, 6 sp, 10 tr, 4 sp, † 7 tr, 33 sp) twice; edge.

7. Edge; 31 sp, (4 tr, 1 sp, 7 tr, 4 sp, 13 tr, 5 sp, 10 tr, 3 sp, 13 tr, 10 sp, † 7 tr, 31 sp) twice, 4 tr, 1 sp; edge.

8. Eight sp, 7 tr, 31 sp, (7 tr, 10 sp, 10 tr, 3 sp, 13 tr, 5 sp, 10 tr, 7 sp, † 31 sp) twice; edge.

9. Edge; 32 sp, (7 tr, 6 sp, 13 tr, 5 sp, 10 tr, 3 sp, 10 tr, 10 sp, † 7 tr, 32 sp) twice, 7 tr, 7 sp.

10. Six sp, 10 tr, 32 sp, (7 tr, 10 sp, 7 tr, 4 sp, 10 tr, 5 sp, 10 tr, 6 sp, 10 tr, † 32 sp) twice; edge.

11. Edge; 12 sp, 43 tr, 6 sp, (13 tr, 6 sp, 7 tr, 6 sp, 7 tr, 5 sp, 4 tr, 10 sp, † 7 tr, 12 sp, 43 tr, 6 sp) twice, 13 tr, 5 sp.

12. Five sp, (13 tr, 3 sp, 10 tr, 5 sp, 7 tr, 7 sp, 13 tr, 13 sp, * 55 tr, 3 sp, 4 tr, 7 sp) twice, then repeat directions enclosed in parentheses to *, 10 tr.

13. Three sp, (25 tr, 4 sp, 4 tr, 8 sp, 10 tr, 10 sp, † 7 tr, 2 sp, 13 tr, * 3 sp, 22 tr, 4 sp, 4 tr, 5 sp, 4 tr, 7 sp) twice, repeat as before (parentheses to *), 4 sp.

14. One sp, (7 tr, 1 sp, 10 tr, 1 sp, 7 tr, 15 sp, 7 tr, 4 sp, 22 tr, * 15 sp, 4 tr, 5 sp, 4 tr, 7 sp, 4 tr, 3 sp) twice, then repeat to *, 11 sp.

15. Six sp, (7 tr, 6 sp, 4 tr, 6 sp, 4 tr, 11 sp, 13 tr, † 4 sp, 4 tr, 2 sp, 7 tr, * 4 sp, 7 tr, 6 sp, 7 tr, 4 sp, 10 tr, 9 sp) twice, repeat, 3 sp.

16. Three sp, (4 tr, 1 sp, 4 tr, 5 sp, 13 tr, 12 sp, 4 tr, 7 sp, 4 tr, 5 sp, 7 tr, * 9 sp, 10 tr, 3 sp, 10 tr, 5 sp, 10 tr, 4 sp) twice, repeat, 6 sp.

17. Six sp, (7 tr, 4 sp, 4 tr, 7 sp, 4

tr, 2 sp, 34 tr, 1 sp, 13 tr, † 3 sp, 4 tr, 2 sp, 7 tr, * 3 sp, 10 tr, 4 sp, 13 tr, 3 sp, 10 tr, 9 sp) twice, repeat, 2 sp.

18. One sp, (13 tr, 2 sp, 4 tr, 1 sp, 13 tr, 1 sp, 31 tr, 4 sp, 4 tr, 7 sp, 4 tr, * 15 sp, † 10 tr, 3 sp, 13 tr, 3 sp, 13 tr, 2 sp) twice, repeat, 12 sp.

19. Thirty-one tr, (1 sp, 4 tr, 2 sp, 43 tr, 10 sp, † 10 tr, 3 sp, 13 tr, * 3 sp, 10 tr, 3 sp, 13 tr, 3 sp, 10 tr, 1 sp, 37 tr) twice, repeat, 1 sp.

20. One sp, (10 tr, 4 sp, 4 tr, 15 sp, 37 tr, 1 sp, 4 tr, 1 sp, * 37 tr, 2 sp, 7 tr, 4 sp, 10 tr, 3 sp, 10 tr, 3 sp) twice, repeat, 31 tr.

21. Eleven sp, (4 tr, 7 sp, 4 tr, 19 sp, † 4 tr, 1 sp, 7 tr, 2 sp, 10 tr, * 3 sp, 10 tr, 4 sp, 7 tr, 2 sp, 4 tr, 1 sp, 7 tr, 15 sp) twice, repeat 1 sp.

22. One sp, (7 tr, 2 sp, 10 tr, 2 sp, 7 tr, 17 sp, 4 tr, 7 sp, 4 tr, 3 sp, 7 tr, * 11 sp, 4 tr, 2 sp, 4 tr, 1 sp, 4 tr, 5 sp, 4 tr, 5 sp) twice, repeat 6 sp.

23. Six sp, (7 tr, 3 sp, 4 tr, 7 sp, 4 tr, 16 sp, † 13 tr, 1 sp, 10 tr, 3 sp, 4 tr, * 12 sp, 4 tr, 15 sp) twice, repeat, 1 sp.

24. Ten tr, (1 sp, 10 tr, 2 sp, 13 tr, 1 sp, 43 tr, 1 sp, 4 tr, 7 sp, 4 tr, 1 sp, * 103 tr) twice, repeat, 31 tr.

25. Thirty-one tr, (1 sp, 4 tr, 7 sp, 4 tr, 1 sp, 40 tr, 1 sp, 13 tr, † 3 sp, 10 tr, 1 sp, * 103 tr) twice, repeat, 10 tr.

26. Four sp, (7 tr, 5 sp, 10 tr, 14 sp, 4 tr, 8 sp, 4 tr, 3 sp, 7 tr, * 16 sp, 4 tr, 14 sp) twice, repeat, 6 sp.

27. Six sp, (7 tr, 3 sp, 4 tr, 8 sp, 4 tr, 14 sp, 10 tr, 6 sp, † 4 tr, * 12 sp, 7 tr, 1 sp, 7 tr, 14 sp) twice; repeat, 4 sp.

28. Six sp, (7 tr, 4 sp, 7 tr, 13 sp, 4 tr, 9 sp, 4 tr, 3 sp, 7 tr, * 13 sp, 22 tr, 13 sp) twice, repeat, 6 sp.

29. Six sp, (7 tr, 4 sp, 4 tr, 8 sp, 4 tr, 13 sp, * 4 tr, 5 sp, 7 tr, * 11 sp, 4 tr, 1 sp, 22 tr, 1 sp, 10 tr, 9 sp) twice, repeat, 6 sp.

30. Edge; (19 sp, 4 tr, 8 sp, 4 tr, 4 sp, * 7 tr, 8 sp, 7 tr, 3 sp, 22 tr, 2 sp, 7 tr, 9 sp, 7 tr) twice, repeat, edge.

31. Edge; (4 sp, 4 tr, 9 sp, 4 tr, 18 sp, * 7 tr, 3 sp, 4 tr, 2 sp, 13 tr, 4 sp, 16 tr, 4 sp, 13 tr, 6 sp, 7 tr) twice; repeat; edge.

32. Edge; (17 sp, 4 tr, 9 sp, 4 tr, 5 sp, * 7 tr, 3 sp, 4 tr, 1 sp, 16 tr, 5 sp, 10 tr, 5 sp, 22 tr, 3 sp, 7 tr) twice, repeat; edge.

33. Edge; (5 sp, 4 tr, 10 sp, 4 tr, 3

sp, 25 tr, 5 sp, * 7 tr, 4 sp, 16 tr, 2 sp, 4 tr, 2 sp, 16 tr, 2 sp, 4 tr, 2 sp, 19 tr, 3 sp, 7 tr) twice, repeat; edge.

34. Edge; (4 sp, 37 tr, 11 sp, 4 tr, 5 sp, * 7 tr, 5 sp, 10 tr, 3 sp, 34 tr, 3 sp, 10 tr, 5 sp, 7 tr) twice, repeat; edge.

35. Edge; (6 sp, 4 tr, 7 sp, 16 tr, 3 sp, 16 tr, 1 sp, 7 tr, 3 sp, * 7 tr, 9 sp, 4 tr, 2 sp, 4 tr, 2 sp, 10 tr, 2 sp, 4 tr, 1 sp, 4 tr, 10 sp, 7 tr) twice, repeat; edge.

36. Edge; (13 sp, 4 tr, 2 sp, 16 tr, 5 sp, 4 tr, 6 sp, * 7 tr, 10 sp, 7 tr, 4 sp, 4 tr, 5 sp, 7 tr, 9 sp, 7 tr) twice, repeat; edge.

37. Edge; (7 sp, 4 tr, 3 sp, 16 tr, 3 sp, 4 tr, 13 sp, * 7 tr, 8 sp, 4 tr, 1 sp, 4 tr, 10 sp, 4 tr, 1 sp, 4 tr, 9 sp, 7 tr) twice, repeat; edge.

38. Edge; (4 sp, 16 tr, 3 sp, 4 tr, 5 sp, 16 tr, 2 sp, 4 tr, 7 sp, * 7 tr, 7 sp, 10 tr, 1 sp, 7 tr, 1 sp, 7 tr, 1 sp, 4 tr, 3 sp, 7 tr, 1 sp, 10 tr, 6 sp, 7 tr) twice, repeat; edge.

39. Edge; (7 sp, 4 tr, 2 sp, 10 tr, 5 sp, 7 tr, 1 sp, 28 tr, 3 sp, * 7 tr, 5 sp, 10 tr, 1 sp, 10 tr, 3 sp, 4 tr, 1 sp, 7 tr, 1 sp, 10 tr, 1 sp, 10 tr, 6 sp, 7 tr) twice, repeat; edge.

40. Edge; (2 sp, 19 tr, 3 sp, 4 tr, 2 sp, 10 tr, 5 sp, 7 tr, 1 sp, 4 tr, 7 sp * 7 tr, 6 sp, 4 tr, 2 sp, 10 tr, 6 sp, 7 tr, 2 sp, 10 tr, 2 sp, 4 tr, 5 sp, 7 tr) twice, repeat; edge.

41. Edge; (7 sp, 4 tr, 1 sp, 4 tr, 5 sp, 13 tr, 3 sp, 4 tr, 6 sp, 10 tr, 1 sp, * 7 tr, 6 sp, 16 tr, 1 sp, 13 tr, 1 sp, 10 tr, 1 sp, 16 tr, 7 sp, 7 tr) twice, repeat; edge.

42. Edge; (10 sp, 4 tr, 4 sp, 13 tr, 6 sp, 4 tr, 7 sp, * 7 tr, 8 sp, 10 tr, 2 sp, 10 tr, 1 sp, 13 tr, 2 sp, 10 tr, 7 sp, 7 tr) twice, repeat; edge.

43. Edge; (7 sp, 4 tr, 5 sp, 13 tr, 3 sp, 7 tr, 1 sp, 16 tr, 5 sp, * 7 tr, 11 sp, 7 tr, 2 sp, 4 tr, 2 sp, 10 tr, 12 sp, 7 tr) twice, repeat; edge.

44. Edge; (3 sp, 16 tr, 3 sp, 10 tr, 3 sp, 10 tr, 5 sp, 4 tr, 7 sp, * 7 tr, 9 sp, 4 tr, 1 sp, 13 tr, 2 sp, 4 tr, 3 sp, 7 tr, 10 sp, 7 tr) twice, repeat; edge.

45. Edge; (7 sp, 4 tr, 5 sp, 7 tr, 3 sp, 13 tr, 1 sp, 4 tr, 2 sp, 16 tr, 2 sp, * 7 tr, 13 sp, 4 tr, 1 sp, 7 tr, 2 sp, 16 tr, 9 sp, 7 tr) twice, repeat; edge.

46. Edge; (2 sp, 10 tr, 4 sp, 4 tr, 1 sp, 13 tr, 4 sp, 4 tr, 5 sp, 4 tr, 7 sp * 7 tr, 10 sp, 10 tr, 7 sp, 4 tr, 12 sp, 7 tr) twice, repeat; edge.

47. Edge; (6 sp, 4 tr, 10 sp, 13 tr, 2 sp, 7 tr, 5 sp, 7 tr, 1 sp, * 7 tr,

9 sp, 7 tr, 9 sp, 4 tr, 2 sp, 4 tr, 2 sp, 4 tr, 2 sp, 4 tr, 14 sp, 7 tr) twice, repeat; edge.

48. Edge; (7 sp, 10 tr, 3 sp, 10 tr, 10 sp, 4 tr, * 20 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 3 sp, 10 tr, 9 sp, 7 tr) twice, repeat, 14 sp.

49. Seven sp, (7 tr, 4 sp, 4 tr, 11 sp, 10 tr, 3 sp, 10 tr, 7 sp, * 7 tr, 10 sp, 7 tr, 2 sp, 4 tr, 1 sp, 4 tr, 1 sp, 4 tr, 1 sp, 7 tr, 1 sp, 4 tr, 10 sp) twice, repeat; edge.

50. Edge; (6 sp, 10 tr, 5 sp, 7 tr, 12 sp, 4 tr, 1 sp, 7 tr, * 12 sp, 10 tr, 2 sp, 4 tr, 1 sp, 4 tr, 1 sp, 4 tr, 14 sp, 7 tr) twice, repeat, 9 sp.

51. Six sp, (10 tr, 2 sp, 4 tr, 13 sp, 4 tr, 6 sp, 10 tr, 6 sp, * 7 tr, 13 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 4 tr, 10 sp) twice, repeat, edge.

52. Edge; (6 sp, 10 tr, 6 sp, 4 tr, 12 sp, 4 tr, 1 sp, 10 tr, 3 sp, 4 tr, * 10 sp, 7 tr, 2 sp, 4 tr, 2 sp, 7 tr, 1 sp, 4 tr, 10 sp, 7 tr) twice, repeat, 4 sp.

53. Five sp, (10 tr, 1 sp, 4 tr, 2 sp, 7 tr, 19 sp, 7 tr, 6 sp, * 7 tr, 10 sp, 13 tr, 1 sp, 4 tr, 3 sp, 10 tr, 10 sp) twice, repeat; edge.

54. Edge; (6 sp, 7 tr, 19 sp, 4 tr, 2 sp, 4 tr, 2 sp, † 4 tr, 3 sp, 7 tr, * 7 sp, 4 tr, 3 sp, 4 tr, 1 sp, 4 tr, 2 sp, 7 tr, 11 sp, 7 tr) twice, repeat, 2 sp.

55. Four sp, (10 tr, 1 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 20 sp, 4 tr, 6 sp, * 7 tr, 15 sp, 4 tr, 1 sp, 4 tr, 13 sp) twice, repeat; edge.

56. Edge; (6 sp, 4 tr, 22 sp, 4 tr, 2 sp, 4 tr, 1 sp, 4 tr, * 14 sp, 7 tr, 1 sp, 7 tr, 14 sp, 7 tr) twice, repeat, 6 sp.

57. Four sp, (4 tr, 2 sp, 4 tr, 1 sp, 4 tr, 31 sp, * 7 tr, 13 sp, 7 tr, 1 sp, 4 tr, 1 sp, 4 tr, 12 sp) twice, repeat; edge.

58. Edge; (33 sp, † 4 tr, 2 sp, 7 tr, * 10 sp, 4 tr, 2 sp, 4 tr, 16 sp, 7 tr) twice, repeat, 3 sp.

59. Two sp, (7 tr, 3 sp, 4 tr, 33 sp, * 7 tr, 14 sp, 7 tr, 13 sp) twice, repeat; edge.

60. Edge; (50 sp, † 4 tr, 2 sp, 4 tr, 14 sp, 7 tr) twice, 41 sp.

61. Edge; (33 sp, † 7 tr, 17 sp, 4 tr, 15 sp, 7 tr) twice, 33 sp; edge.

62. Edge; (33 sp, † 7 tr, 14 sp, 7 tr, 17 sp, 7 tr) twice, 33 sp; edge.

63. Edge; (33 sp, † 7 tr, 18 sp, 4 tr, 14 sp, 7 tr) twice, 33 sp; edge.

64. Like 2d row. This completes the first section or repeat of the pattern; in the next section the panel designs are interchanged, so

that while the work of each is the same, the arrangement varies to some extent, as will be noted.

65. Six sp, work through the directions enclosed in parenthesis of 3d row twice, and again to †; edge.

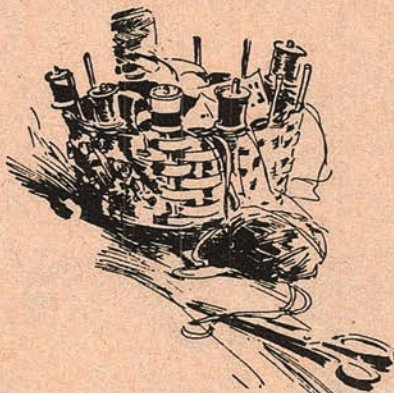
66,67,68. Like 4th, 5th and 6th rows, working as directed in 65th row.

69. Four sp, repeat parenthesis of 7th row twice, and again to †; edge.

70. Six sp, repeat parenthesis of 8th row twice, and again to †, 4 sp.

71. Five sp, repeat parenthesis of 9th row twice and again to †; edge.

72. Six sp, repeat parenthesis of 10th row twice and again to †; 5 sp.



73. Five sp, repeat parenthesis of 11th row twice and again to †; edge.

74. Eleven sp; repeat parenthesis of 12th row from *, and then the whole parenthesis twice, 13 tr, 5 sp.

75. Two sp, repeat parenthesis from †, then the whole parenthesis twice, 13 tr, 7 sp. This row corresponds with or refers to 13th row (of 1st section); other rows follow consecutively. In the succeeding rows of this section the repeat is worked from † to the end of the parenthesis, followed by 2 repeats (or working twice through) of the entire parenthesis; hereafter this will be designated as "repeat", without further explanation. In rows having no † the * is used in the manner stated.

76. Eighteen sp, repeat, 7 tr, 1 sp, 10 tr, 1 sp, 7 tr, 4 sp.

77. Seven tr, repeat; edge.

78. Edge; repeat, 4 tr, 1 sp, 4 tr, 5 sp, 10 tr.

79. Thirteen tr, repeat; edge.

80. Seventeen sp, repeat, 13 tr, 2 sp, 4 tr, 1 sp, 16 tr.

81. Three sp, repeat, 4 sp.

82. Four sp, repeat, 10 tr, 4 sp, 4 tr, 5 sp.

83. Four sp, repeat, 3 sp.

84. Edge; repeat, 7 tr, 2 sp, 10 tr, 2 sp, 7 tr, 2 sp.

85. One sp, repeat; edge.

86. Four sp, repeat, 1 sp, 10 tr, 2 sp, 13 tr, 1 sp.

87. Thirteen tr, repeat, 4 sp.

88. Edge; repeat, 7 tr, 5 sp, 10 tr.

89. Ten tr, 3 sp, 7 tr, 1 sp, repeat; edge.

90. Edge; repeat, 7 tr, 4 sp, 7 tr.

91. Repeat; edge.

92 to 109. Six sp, repeat, 6 sp.

110. Repeat, 6 sp.

111. Six sp, repeat, 7 sp.

112. Five sp, repeat, 6 sp.

113. Six sp, repeat, 4 tr, 7 sp.

114. Nine sp, 4 tr, repeat, 6 sp.

115. Six sp, repeat, 10 tr, 1 sp, 4 tr, 4 sp.

116. Like 92d row.

117. Six sp, repeat, 10 tr, 1 sp, 4 tr, 5 sp.

118. Five sp, 4 tr, 1 sp, 4 tr, repeat, 6 sp.

119. Six sp, repeat, 4 tr, 2 sp, 4 tr, 1 sp, 4 tr, 4 sp.

120. Like 92d row.

121. Six sp, repeat, 7 tr, 3 sp, 4 tr, 6 sp.

122. Twenty-three sp, repeat, 6 sp, 123,124,125. Like 92d row.

Repeat the entire pattern from 2d through 125th row, then work 2 more rows like 2d row, and you are ready to add the tabs, as follows:

1,2. Edge; 33 sp; edge.

3. Edge; 12 sp, 43 tr, 7 sp; edge.

4. Edge; 4 sp, 10 tr, 4 sp, 7 tr, 7 sp, 13 tr, 16 sp.

5. Three sp, 25 tr, 4 sp, 4 tr, 8 sp, 10 tr, 10 sp, 7 tr, 2 sp; edge.

6. Eight sp, 7 tr, 15 sp, 7 tr, 4 sp, 22 tr, 11 sp.

7. Edge; (6 sp, 4 tr) twice, 19 sp, 4 tr, 7 sp.

8. Twenty-seven sp, 4 tr, 7 sp, 4 tr, 5 sp; edge.

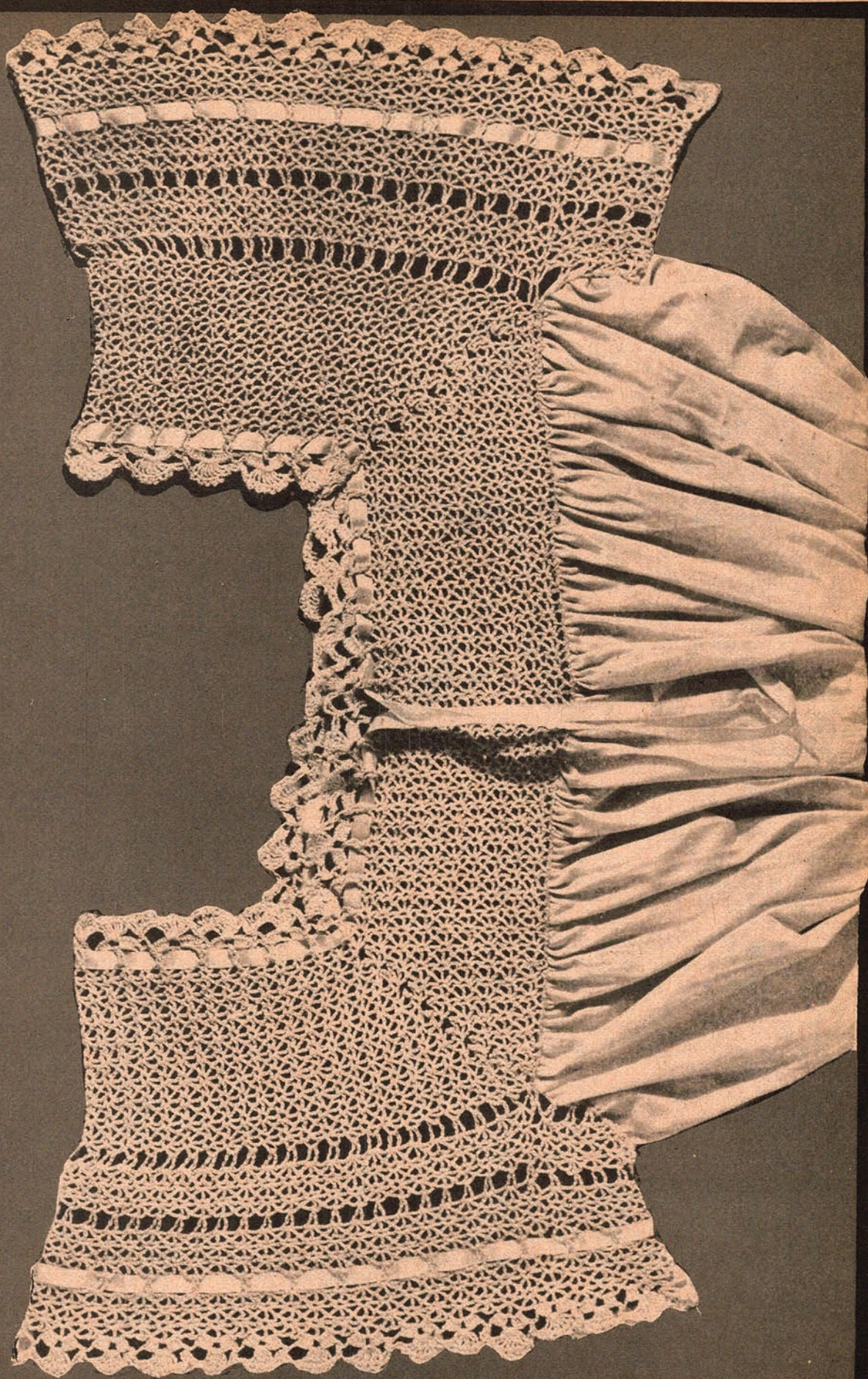
9. Edge; 4 sp, 4 tr, 7 sp, 4 tr, 2 sp, 34 tr, 7 sp; edge.

10. Edge; 1 sp, 46 tr, 4 sp, 4 tr, 7 sp, 4 tr, 12 sp.

11. Four sp, 19 tr, 1 sp, 4 tr, 2 sp, 43 tr, 13 sp; edge.

Continued on page 9

Lovely Nightgown Yoke





Nightgown Yoke

MATERIALS:

5 balls No.50 thread. Size 36

Start in center of back. Chain 50 - 1 dc, ch 2, 1 dc, ch 2, 1 dc in 5th and 6th st from hook. Skip 3, 1 dc, ch 2, 1 dc, ch 2, 1 dc - (this will be called a figure) - in 2 sts. Skip 3. There are 9 of these figures in this row, ch 5, turn.

ROW 2: 1 sl st over first 2 ch sts, ch 3, 1 sl st over next 2 chs, ch 3 between figures. Repeat to end of row, then ch 3, 1 dc in last st below, ch 5, turn. Now work 1 figure directly over same, placing the 3 dc over the 3 chains below, ch 5, turn. This will leave the upper edge in points, while the low-

er edge will be straight.

Work 6 inches of 17 figures this way. Then start slanting line for corner. In working the figure row, coming up from lower edge, turn on second last figure same as usual, leaving the last figure untouched. Continue until only 1 figure remains. Then work shoulder part.

Work 1 figure over remaining one, and 1 figure over same in row below, ch 5, turn. Do not continue to work the straight edge. Edges are both alike now. Take up 1 figure in every connecting row, ch 5, turn until there are 9 figures again. Continue for 11 inches

(measuring inner edge of shoulder) or 27 figure rows. Then start slanting line for corner as before. The upper edge of front part measures 11 inches and is also 27 figure rows. Work second shoulder and back part and join.

SLEEVES: Connect points for under arm part with 70 chains.

ROW 1: 1 dt, ch 2, 1 dt in each point, ch 3 between, skip 4 ch sts of under arm part.

ROW 2: Work 1 figure over each 2 ch sts. Then work same as before until there are 3 rows of figures. Repeat all of this, twice.

EDGING-NECK-ROW 1: 1 dt, ch 1, 1 dt in each point, ch 3, between.

ROW 2: 1 sl st over the single ch st, 5 dc over the 3 chs. Ch 2, 5 dc over the next 3 chs. 1 sl st over the next single ch st, ch 5 between.

ROW 3: 1 sl st over the 5 ch sts, ch 4, 7 dt with 1 ch st between each over the 2 ch sts. Ch 4, 1 sl st over next 5 ch sts.

ROW 4: 1 sl st over same, ch 4. 1 sl st between first and second dt, ch 3. 1 sl st. Work 6 of these loops over the 7 dt, ch 4, 1 sl st over same. Do not work first row of edging in sleeves, place the 5-dc over every other figure.

continued from page 7

12. Twenty-four sp, 37 tr, 1 sp, 4 tr, 1 sp, 19 tr, 4 sp.

13. Eleven sp, † 4 tr, 7 sp, 4 tr, 21 sp; edge.

14. Reverse 13th to †, 3 sp; edge.

15. Four sp, 19 tr, 1 sp, 4 tr, 7 sp, 4 tr, 1 sp, 58 tr, 1 sp; edge.

16. Like 15th, reversed.

17. Edge; 3 sp, 4 tr, 8 sp, 4 tr, 20 sp; edge.

18. Like 17th, reversed.

19. Edge; 3 sp, 4 tr, 9 sp, 4 tr, 19 sp; edge.

20. Edge; 19 sp, 4 tr, 8 sp, 4 tr, 4 sp; edge.

21. Like 20th, reversed.

22. Edge; 18 sp, 4 tr, 9 sp, 4 tr, 4 sp; edge.

23. Edge; 5 sp, 4 tr, 9 sp, 4 tr, 17 sp; edge.

24. Edge; 5 sp, 25 tr, 3 sp, 4 tr, 10 sp, 4 tr, 5 sp; edge.

25. Edge; 5 sp, 4 tr, 11 sp, 37 tr, 4 sp; edge.

26. Edge; 3 sp, 7 tr, 1 sp, 16 tr, 3 sp, 16 tr, 7 sp, 4 tr, 6 sp; edge.

27. Edge; 6 sp, 4 tr, 5 sp, 16 tr, 2 sp, 4 tr, 13 sp; edge.

28. Edge; 13 sp, 4 tr, 3 sp, 16 tr, 3 sp, * 4 tr, 7 sp; edge.

29. Edge; 7 sp, 4 tr, * 2 sp, 16 tr, 5 sp, 4 tr, 3 sp, 16 tr, 4 sp; edge.

30. Edge; 3 sp, 28 tr, 1 sp, 7 tr, 5 sp, 10 tr, 2 sp; border (like 28th from *).

31. Border (like 29th to *); 1 sp, 7 tr, 5 sp, 10 tr, 2 sp, 4 tr, 3 sp, 19 tr, 2 sp; edge.

32. Edge; 1 sp, 10 tr, 6 sp, 4 tr, 3 sp, 13 tr, 5 sp, 4 tr, 1 sp; border.

33. Border; 6 sp, 13 tr, 4 sp, 4 tr, 10 sp; edge.

34. Edge; 5 sp, 16 tr, 1 sp, 7 tr, 3 sp, 13 tr, 5 sp; border.

35. Border; 5 sp, (10 tr, 3 sp) twice, 16 tr, 3 sp; edge.

36. Edge; 2 sp, 16 tr, 2 sp, 4 tr, 1 sp, 13 tr, 3 sp, 7 tr, 5 sp; border.

37. Border; 5 sp, 4 tr, 4 sp, 13 tr, 1 sp, 4 tr, 4 sp, 10 tr, 2 sp; edge.

38. Edge; 1 sp, 7 tr, 5 sp, 7 tr, 2 sp, 13 tr, 10 sp; border.

39. Fourteen sp, 4 tr, 10 sp, * 10 tr, 3 sp, 10 tr, 7 sp; edge.

40. Reverse 39th to *, 11 sp, 4 tr, 4 sp, 7 tr, 7 sp.

41. Nine sp, 7 tr, 1 sp, 4 tr, 12 sp,

7 tr, 5 sp, 10 tr, 6 sp; edge.

42. Edge; 6 sp, 10 tr, 6 sp, 4 tr, * 13 sp, 4 tr, 2 sp, 10 tr, 6 sp.

43. Four sp, 4 tr, 3 sp, 10 tr, 1 sp, 4 tr, 12 sp; reverse 42d row from *.

44. Edge; 6 sp, 7 tr, 19 sp, * 7 tr, 2 sp, 4 tr, 1 sp, 10 tr, 5 sp.

45. Two sp, 7 tr, 3 sp, 4 tr, (2 sp, 4 tr) twice, reverse 44th from *.

46. Edge; 6 sp, 4 tr, 20 sp, 4 tr, 2 sp, (4 tr, 1 sp) twice, 10 tr, 4 sp.

47. Six sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 22 sp, 4 tr, 6 sp; edge.

48. Edge; 33 sp, 4 tr, 2 sp, * 4 tr, 4 sp.

49. Three sp, 7 tr, reverse 48th from *.

50. Edge; 37 sp, 7 tr, 2 sp.

51. Forty-one sp; edge.

52. Edge; 41 sp.

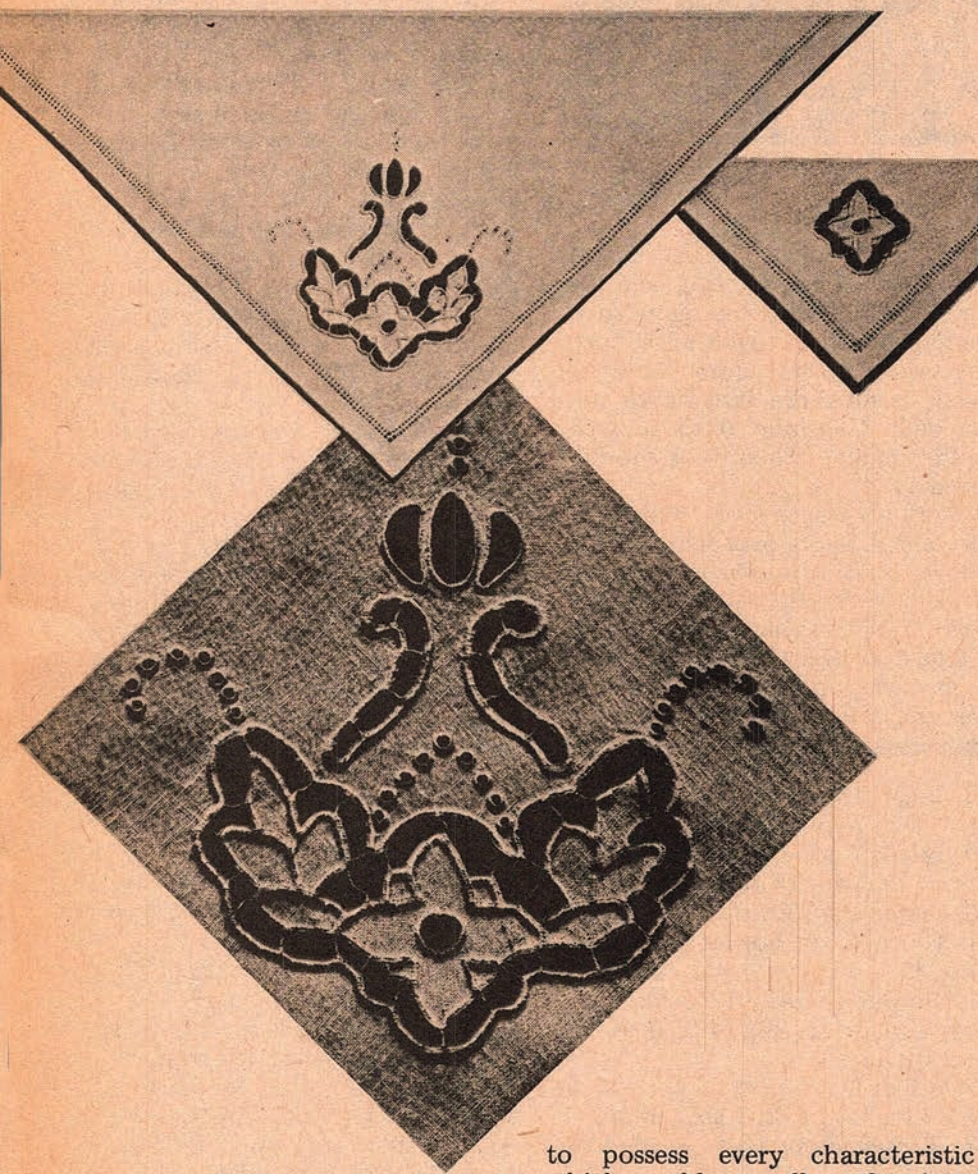
This completes the first tab. For the other fasten at beginning of last long row, and repeat the tab from 1st row.

The edge of curtain is finished as follows:

1. Fasten thread at corner of 1st

Continued on page 12

A Refreshment-Set Cutwork Design



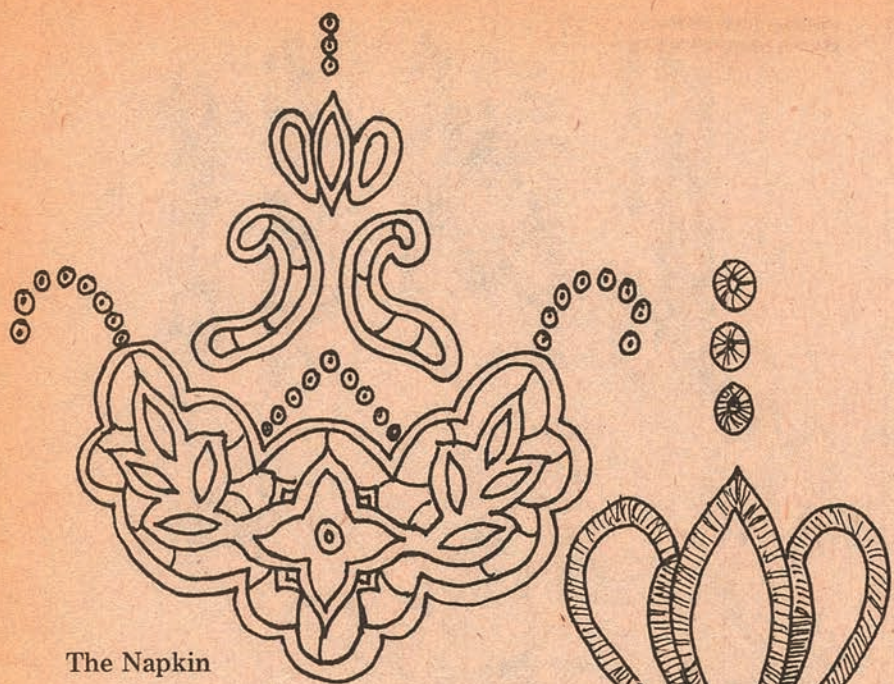
Truly, nothing in the entire household ensemble is accorded more genuine admiration, or possesses stronger appeal for the feminine eye and heart, than does table-linen made beautiful by the craft of the needle. There are numberless decorative phases, all more or less popular, and of course there is charm in variety. Rarely, perhaps never, has a vogue been so persistent, and for this there are reasons galore. It seems

to possess every characteristic which would naturally endear it to the heart of womankind—so easy to do it is, so lovely when done; withal it is serviceable, having a degree of permanence hard to credit when the delicate, lacelike quality of the work is considered. But one who has every reason to know tells us that “cutwork will wear as long as the warp and woof of the foundation hold together,” and surely no more could be expected of any class of needle-artistry.

Simplicity is a major qualification of cutwork. The woman

who can do buttonholing evenly and well, and is willing to bring to her work the requisite amount of painstaking, is sure to make a success of it, because the buttonhole-stitch is the chief asset of modern cutwork. The technique does not vary, in a general way; the bars or brides are either wrapped or buttonholed, with the edges of the spaces which are to be cut out worked to correspond—that is, buttonholed or done in over-and-over- or eyelet-stitch. Regarding this variation an interesting distinction is suggested by expert needlewomen who have made a study of this type of decoration; buttonholing, for bars and edges alike, is—or has been—characteristic of Roman cutwork, the wrapping of bars and eyeleting of edges distinguishing Italian or Venetian cutwork which, in its simplest phase, is but one remove from French- and eyelet-embroidery. More recently, however, all bars have been wrapped, the buttonholing being confined to other portions of the work—a combination that certainly produces the best of results in good looks and service.

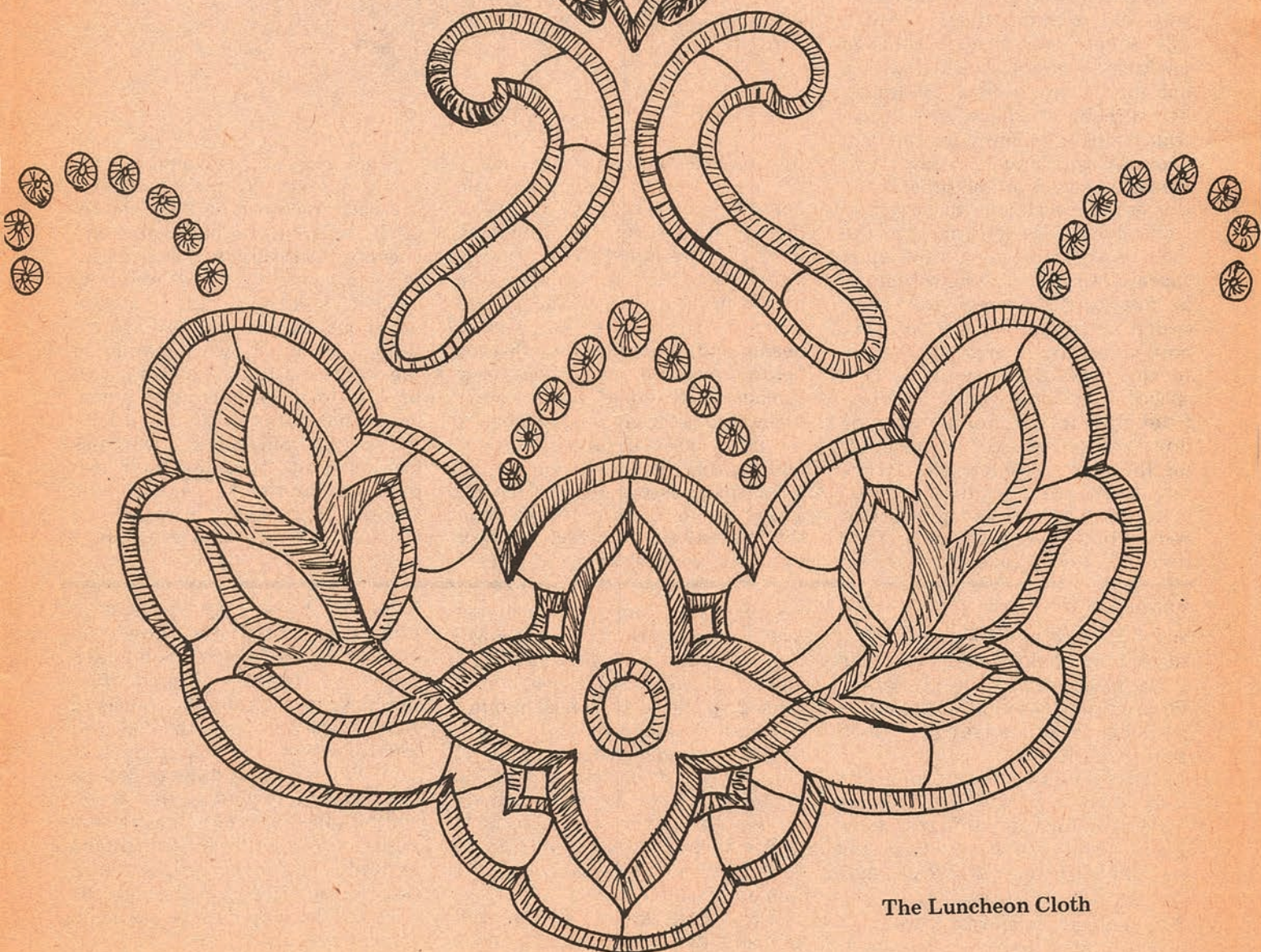
Simplicity, too, is the keynote of the loveliest designs. There is very little work in them, comparatively, yet linens so decorated are so worth while from every standpoint that the steadily increasing popularity of cutwork is not to be wondered at. Take as example the charming refreshment-set pictured. The close-up or detail of the corner shows so clearly how the work is done that one who has very slight acquaintance with this type of decoration will be able to manage it easily. Simply run the outline of a space with fine stitches on one side, then run the opposite side in the same way to the first bar, fasten with a tiny back-stitch, lead across, fasten at end of bar opposite, return to the starting place, fasten and again lead across, making a foundation-bar of three threads, all of the same tension;



The Napkin

wrap this bar, passing the needle over and under, until it is like a smooth, even cord, then continue to the next. When all the bars are in, the edges are buttonholed and, in this design, the eyelets worked, also the three eyeleted spaces without bars. For these, run the outline as directed—it is an excellent plan, too, to go around a second time, the stitches of this row coming between those of the first. Then slash through the center of the space and out to the edge at intervals, fold the tiny tabs of linen thus formed back to the line on the wrong side, and work over and over the edge in eyelet fashion.

There are several ways of finishing cutwork, each of which has its adherents; but that which seems most popular, and assuredly gives excellent results if carefully done,

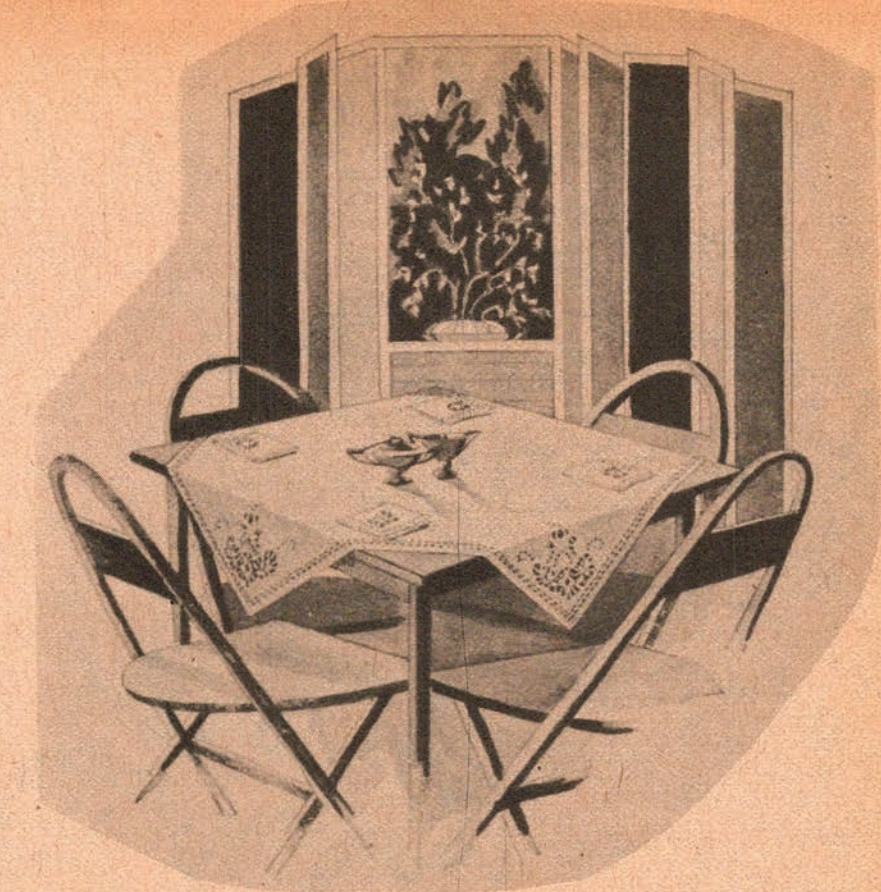


The Luncheon Cloth

is to complete the work before doing any cutting—save as indicated, and that may be treated in the same way if desired. The piece is then carefully laundered or placed under a wet cloth and pressed dry, after which the linen is cut away, close to the purl of the buttonholing, great care being taken not to clip a single stitch of the work itself. This simple treatment prevents fraying, and is easier than some other methods.

The napkin-corner has the flower-motif with eyelet center, surrounded by the open space crossed by plain bars—all extremely simple and attractive. Of course one may vary the work, arranging certain portions of the design for the smaller motifs, and so bring in the touch of individuality which means so much; as shown, however, it is very neat.

The luncheon cloth should measure 48" square and each napkin 12" square. All edges, cloth and napkins alike, are finished with a half-inch hem, topped by Italian hemstitching. Leaving three-fourths-inch, to allow for the hem and a turn-under, draw two threads, leave four and draw two—this as a general rule, to be varied somewhat, if desired, in case the linen is very fine or a more open space is wanted. The hemstitching is not carried across the hem, which is turned in the usual way, corners neatly mitered, and basted to the edge of the outer or first space. The work may be done from right to left, horizontally, or downward, perpendicularly, holding the hem at the left; for the latter, fasten the thread at edge of hem, having the wrong side toward you, pass down under four threads, then back over these



threads and take a stitch into edge of hem; repeat. This is simple hemstitching, with even count of threads to a stitch. Continue the work in the usual way, on the right side; that is, bringing the needle up in a space at the left, go directly across the bar, insert needle and come out four threads below, pass up over these four threads, and come out in next space opposite, crossing the bar at the back, insert in preceding space or four threads above, come up in same space as before, and repeat. There is no daintier finish than this hemstitching, which is easy to do and very durable.

Such a set as this would make a lovely shower-gift for a bride-to-be, each member of the friendly circle contributing her share, and is every bit distinctive and charming enough for a real wedding-present. There are always occasions which require something very much worth while in the way of giftmaking. One's own linen store, too, must have a generous share of attention; and happy is the homemaker who has learned that "step by step one goes far," and so keeps on hand a bit of needlework in which to "take a stitch" when the opportunity occurs.

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sp of 1st row and fill all sp with 3 dc, 5 dc in each corner sp; or work 2 dc in sp and dc in tr, with 5 dc in corners, around to the opposite side, or end of 1st row, 3 dc in that sp, turn.

2. Work sp all around to opposite side, at the top, with 1 tr in 3d of 5 dc of corner sp, ch 5, tr in same place, and between tab and straight edge omit the 2 ch, miss 5 dc, tr in next; turn.

3,4. Same as 1st and 2d rows.

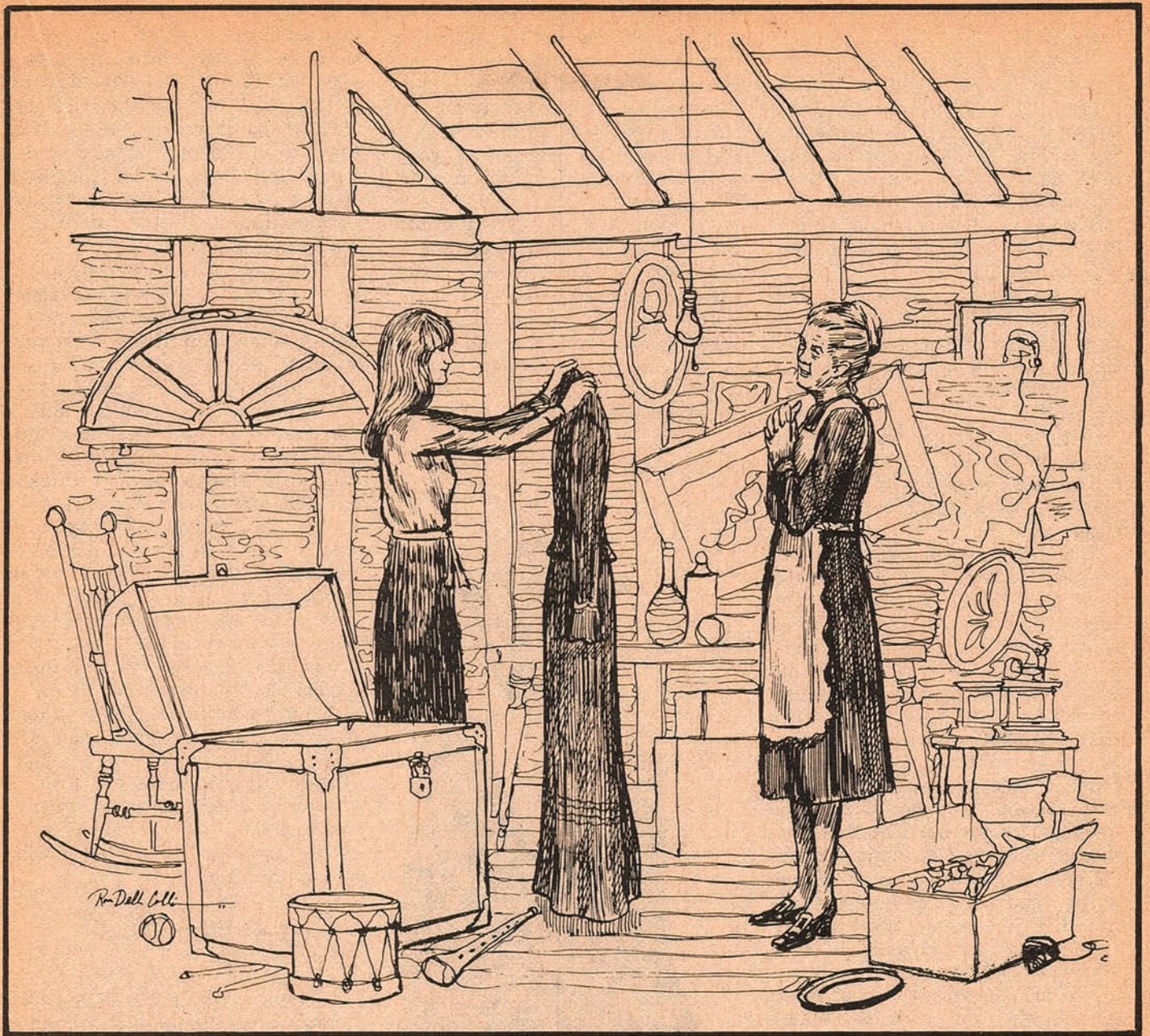
5. Ch 4, miss 2 sp, 3 t tr in next,

keeping top loops of each on needle and working all off together to form a cluster, (ch 3, a cluster in same sp) twice, ch 4, miss 2 sp, dc in tr, repeat around to opposite side, turn.

6. Five dc under 4 ch, dc in top of cluster, ch 3, fasten in last dc made for a p, (4 dc under 3 ch, dc on top of cluster, p) twice, 5 dc under 4 ch; repeat around, fill all sp across top of curtain with dc, join and fasten off.

Two tassels are attached to each tab and two to the straight edge

between. These may be made as preferred. For those shown an ivory ring, three-eighths inch in diameter, is closely covered with doubles, the last double joined to first, and a short length of thread left for sewing the ring to the curtain. When this is done make the tassel itself by winding the thread sixty times - more or less, as you wish the tassel heavier or lighter - around a six-inch card, slip off, double, put the loop through the ring and draw up closely, then clip the ends evenly.



"Oh, Grammie, how lovely it is! Whose was it?"

The Wedding Gown

By Frances McComb Clay

The breeze blowing through the open window that hazy August afternoon was a gentle one, and I caught myself nodding every now and then as I sat with book in hand. I don't know how long I

had been sitting there when suddenly I became aware of the slam of a car door, followed by hurried footsteps on the walkway. The front door burst open. Startled, I looked up. There stood my

granddaughter, Sandy, her young face aglow.

"Look Grammie," she cried, holding out her left hand. "I'm engaged and we're going to be married in October! Isn't my ring

beautiful?"

"Yes, my dear, the ring is very beautiful," I said, "but it doesn't surpass the brightness of your smile or the sparkle in your eyes. My goodness, it's almost September! You'll have to get right busy making your wedding plans."

Pulling the hassock close to my chair, she sat down, leaning her chin on her hands.

"You know, Grammie," she said thoughtfully, "I don't want a new wedding gown. I want something - well, nostalgic, something old fashioned, if you know what I mean."

After a moment's hesitation, an idea came to me.

"If that's what you really want, come up to the attic with me," I suggested.

I could sense her eagerness as we climbed the creaky attic stairs. I led her to the far side of the room, past keepsakes and treasures of years gone by. Underneath the eaves, sat a dusty old trunk. I lifted the cover and handed Sandy a package wrapped in tissue. Quickly she unwrapped it, holding up a beautiful turquoise-blue silk gown. It had a high neck with stays and creamy lace down the front of the lined bodice. The sleeves were puffed at the shoulders graduating down to fit at the wrists. The skirt was flared, more so in the back than in the front.

"Oh Grammie, how lovely it is! Whose was it?"

"Your great-great-great-Aunt Addie, who was a skilled seamstress, made this dress completely by hand, for her wedding gown. She was married in October 1898. In those days wedding gowns were not always traditionally white."

"I've heard my mother often speak of Aunt Addie, but I never really knew much about her. Please tell me more about her."

"Well, she was born July 7, 1863, in Illinois. When she was a young woman, her father, who was a minister, died. She and her mother decided to go west to Cheney, Washington because Aunt Addie's brother lived nearby in Spokane. Here, they opened a little shop where they made and sold hats. They also sold gloves, handkerchiefs and other accessories.

"About 1895, word came from the east that Aunt Olive had died

and Uncle Dave wanted Addie to come and keep house for him. Having been born in New Hampshire and having lived there a number of years, Aunt Addie's mother was anxious to go back, so they sold their business and returned to Manchester."

"Aunt Addie kept a neat house for her Uncle Dave and was a charming hostess to his many friends, as well."

"At the church she attended there was an evening social once a month. At one of these socials, she met a shy young man who had come for the first time. After sev-



My sister Margaret, wore her Great Aunt's Wedding Dress for the Bicentennial Celebration.

eral attempts to start a conversation, she finally learned his name was Ben. He had just arrived from Ireland and was staying with his Aunt Mary. It was not long before they were keeping steady company and were soon married. Having no children was their only disappointment in an otherwise happy marriage.

"The year was 1916 when the wife of Aunt Addie's favorite nephew, who was homesteading in Idaho, died, leaving five young children, a boy and four younger girls. Aunt Addie, even though she was in her fifties, immediately wrote her nephew that she and Uncle Ben would take the four little girls. They raised and educated their grand-nieces, giving them all the advantages and affection they would have given their own children. I shall be forever grateful that I was one of those little girls. She was a great lady, and there was never a kinder man than Uncle Ben. I'm sure God made a special place in heaven for them."

When I finished my story, I detected a glint of tears in Sandy's eyes as she looked up at me and said quietly, "Grammie, if I may, I want to wear this gown on my wedding day. I'll not only be one of the happiest brides, but I will be the proudest."



A ROSE FOR NEEDLECRAFT
by Blanche Cummins Patterson

*You have brought to me sweet
flowers
That have shed a fragrance rare,
When the weary, lonely hours
Marked a day of cloud and care.
You have helped to make me
strong
By your glad, extended hand;
In its palm I found a song,
With words that were great and
grand.*

*For the words were not of self,
Seeking comfort on life's road,
But a yearning to help others
Lift and bear their heavy load.
Now I send to you this rose,
And each petal holds a thought
Full of gratitude and love
For the blessings you have
wrought.*

ITEMS FOR A FALL BAZAAR

As days grow colder and we all get back to the routine of the fall season, we begin to think about the fall bazaar. The problem is always the same, "What can I make this year?"

Included on the next few pages are several designs that were popular many years ago. These designs will still be a joy to make and sell at your local bazaar today.

THESE OLD-TIME PATTERNS WILL STILL BE POPULAR TODAY

DOLL

MATERIALS REQUIRED: Royal Society Cordichet White, size 3, 2 balls; Crochet Pink, size 3x, 1 ball; Celesta Black 1270, 1 skein; Celesta Red 1145, 1 skein; crochet hook No.5.

BODY: 1ST ROW: Ch 46, sk 3, 1 dc into next ch, 2 dc into next ch, 1 dc into each of next two chs, 2 dc into next ch, 1 dc into each of next two chs, continue across. This row has 58 dc in all, turn.

2ND ROW: Ch 3, 1 dc into each st, turn.

3RD ROW: Ch 3, 10 dc into sts, ch 6, sk 9, 20 dc, ch 6, sk 9, 10 dc, turn.

DOLL



4TH ROW: Ch 3, 1 dc into each st, turn.

Make three more rows like 4th row, turn.

8TH ROW: Ch 3, 1 dc into each st, taking up back rib only, turn.

9TH ROW: Ch 3, 1 dc into each st, taking up the whole st, turn.

Make two more rows same as 9th row.

Now join 2 ends with sl st.

12TH ROW: Ch 3, 1 dc into each st, join. Make two more rows like the 12th row.

Now start the legs, ch 3, 28 dc, join to first dc of the 28 dc, ch 3, 1 other row of 28 dc, join, ch 3, 27 dc, sk last dc and join. Continue for three more rows, always sk last dc of row and join.

Four rows of each of 24 dc, join.

Join bottom of leg, take up back rib only, make 12 sl st across the 24 dc. Now start into same st as last dc of first row of other leg and make 28 dc, join. Continue finishing leg the same way.

ARMS: Start at armhole into centre of ch 6, make 22 dc around armhole, join, ch 3, make seven more rows of 22 dc, join, ch 3, finish 3 dc together, repeat this seven times more, join, sk 1, 1 sc, sk 1, 1 sc, join with sl st, finish off.

HEAD: 1ST ROW: Start into foundation ch, 1 sc into each of 43 sts, join to first sc of row.

2ND ROW: 1 sc into each st, join.

3RD ROW: 1 sc into each of next two sts, 2 sc into next st, 1 sc into each of next two sts, 2 sc into next st, continue around, join.

Make 14 rows of 1 sc into each st, 6 sc, sk 1, 6 sc, sk 1, continue around. 5 sc, sk 1, 5 sc, sk 1, 5 sc, continue around. 4 sc, sk 1, 4 sc, sk 1, 4 sc, continue around. 3 sc,



sk 1, 3 sc, sk 1, continue around. 2 sc, sk 1, 2 sc, sk 1, continue around. 1 sc, sk 1, 1 sc, sk 1, continue until closed.

SKIRT

1ST ROW: Ch 64, sk 4, 60 trc into chs, turn.

2ND ROW: Ch 4, 1 trc into first st, 2 trc into next st, 1 trc into each of next two sts, 2 trc into next st, continue across, turn.

3RD ROW: Ch 4, 1 trc into each st, join two ends together, ch 4, make three more rows of 1 trc into each st.

With Pink cotton, 1 sc, 1 p, sk 1, 2 sc, 1 p, sk 1, continue around.

CAP

1ST ROW: Ch 5, join to ring, ch 3, 15 dc into ring, join.

2ND ROW: Ch 3, 2 dc into each st, join.

3RD ROW: Ch 3, 2 dc into first st, 1 dc into next st, 2 dc into following st, continue around, join.

4TH ROW: Ch 3, 2 dc into first st, 1 dc into each of next two sts, 2 dc into next st, 1 dc into each

of next two sts, continue around, join.

5TH ROW: Ch 3, 2 dc into first st, 1 dc into each of next three sts, 2 dc into next st, continue around, join.

6TH ROW: Ch 3, 1 dc into each st until seven sts are left, turn.

7TH ROW: Ch 3, 1 dc into each st, turn, make two more rows like 7th row, turn.

10TH ROW: Ch 1, 1 sc into each st, turn.

11TH ROW: Ch 3, 1 dc into each st, turn.

12TH ROW: Ch 3, 1 dc into each st, turn.

13TH ROW: Ch 3, 1 dc into each st, taking up back rib, turn.

14TH ROW: Ch 3, 1 dc into each st. These last two rows form turnover. With Pink cotton into front rib of 12th row make 1 sl st into each of next two sts, sk 1, 1 sc into next two sts, *, sk 1, continue across back of cap 1 sc into each st. Into last row of turnover with Pink cotton 2 sc, 1 p, sk 1, 2 dc, 1 p, sk 1, continue across.

BUTTONS

Ch 3, join to ring, 5 sc into ring, 2 sc into each st, 1 sc, sk 1, 1 sc, sk 1 until closed.

Trim front of Doll with three buttons and place one button on each foot.

Stuff body and head with wadding and close back by crocheting together with sc or by sewing it together.

Place skirt to front rib left on body. Pull ribbon through first row of trc and tie bow on side of front.

TO EMBROIDER FACE: The mouth is worked in the center of the fifth row. Make single stitches of Red about ¼ inch long on each side of center point of mouth. The nose is a Black dot above center of mouth. The eyes are solid dots of Black large enough to cover two rows of sc and placed about six rows above mouth. Then work with a strong White thread a few stitches through the head from front to back at points where the mouth and eyes are embroidered. This gives a round dimpled look to the face. As this makes the head flat stuff back of cap with wadding and place cap around face, sewing with a stitch here and there.

RABBIT

MATERIALS REQUIRED: Royal Society Crochet Brown 1050, size 3, 1 ball; Crochet Cream, size 3, 1 ball; crochet hook No.5.

EMBROIDERY: Pink Strand Floss No.202, 1 skein; Red Strand Floss No.145, 1 skein; Black Celesta No.1270, 1 skein; White Celesta No.1100, 1 skein.

1ST ROW: With Brown crochet, ch 5, join to ring, 8 sc into ring, join.

2ND ROW: 2 sc into each st, join.

3RD ROW: 2 sc into first st, 1 sc into next st, 2 sc into following st, 1 sc into next st, continue around, join.

4TH ROW: * 2 sc into first st, 1 sc into each of next two sts, repeat from * around, join.

5TH ROW: * 2 sc into first st, 1 sc into each of next three sts, repeat from * around, join.

6TH ROW: 1 sc into each st.

7TH ROW: * 2 sc into first st, 1 sc into each of next four sts, repeat from * around, join.

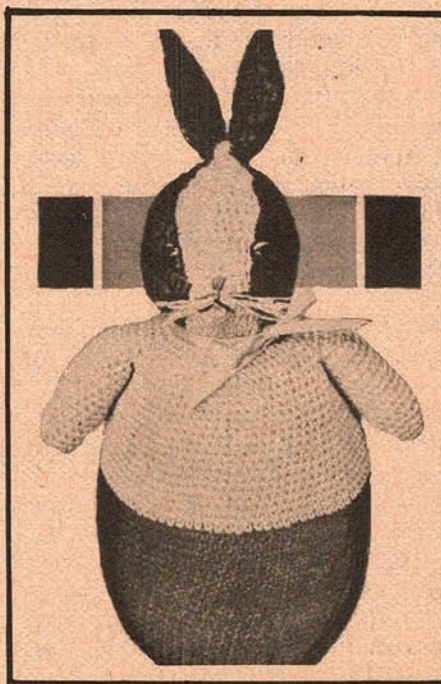
8TH ROW: 1 sc into each st.

9TH ROW: * 2 sc into first st, 1 sc into each of next five sts, repeat from *, join.

10TH ROW: 1 sc into each st, join.

Repeat 9th and 10th row six times more, having always 1 more sc between increasings. (The last row has 104 sts.)

MR. RABBIT



Eight more rows of 1 sc into each st.

31ST ROW: Sk 1, 12 sc, sk 1, 12 sc, continue around, join.

32ND ROW: 1 sc into each st, join.

33RD ROW: With Cream, crochet 1 sc into each st, join. Make two more rows of 1 sc into each st.

36TH ROW: Sk 1, 11 sc, sk 1, 11 sc, continue around, join.

Three rows of 1 sc into each st.

40TH ROW: Sk 1, 10 sc, sk 1, 10 sc, continue around, join.

Three rows of 1 sc into each st.

44TH ROW: Sk 1, 9 sc, sk 1, 9 sc, continue around, join.

Three rows of 1 sc into each st.

48TH ROW: Sk 1, 8 sc, sk 1, 8 sc, continue around, join.

49TH ROW: 13 sc, ch 8, sk 6, 26 sc, ch 8, sk 6, 13 sc, join.

50TH ROW: Sk 1, 7 sc, sk 1, 7 sc, continue around, join.

51ST ROW: 1 sc into each st, join.

52ND ROW: Sk 1, 6 sc, sk 1, 6 sc, continue around, join.

53RD ROW: 1 sc into each st.

54TH ROW: Sk 1, 5 sc, sk 1, 5 sc, continue around, join. Finish off.

TO MAKE FACE: 1ST ROW: With Cream crochet sk 15 sts from joining, 9 sc, turn.

2ND ROW: 9 sc, turn.

3RD ROW: Sk 1, 1 sc into each of next three sts, 3 sc into next st, 1 sc into each of next two sts, sk 1, 1 sc, turn.

4TH ROW: 3 sc, 2 sc into next st, 1 sc into following st, 2 sc into next st, 3 sc, turn.

5TH ROW: Sk 1, 4 sc, sk 1, 3 sc, sk 1, 1 sc, turn.

6TH ROW: 2 sc into first st, 2 sc, sk 2, 2 sc, 2 sc into last st. Repeat 6th row three times more.

10TH ROW: 8 sc, turn, five more rows of 8 sc, turn, sk 1, 7 sc, turn, 7 sc, turn, sk 1, 6 sc, turn, 6 sc, turn, sk 1, 5 sc, turn, 5 sc, turn, sk 1, 4 sc, turn, 4 sc, turn, sk 1, 3 sc, turn, sk 1, 2 sc, turn, sk 1, 1 sc. Finish off.

SIDE & BACK OF HEAD: 1ST ROW: With Brown crochet start into next st near face, working around neck, 31 sc into sts, turn.

2ND ROW: 31 sc, turn.

3RD ROW: 2 sc into first st, 1 sc into each of next 4 sts, 2 sc into next st, 1 sc into each of next four sts, continue across, 2 sc into last st, turn.

4TH ROW: 1 sc into each st, turn.

5TH ROW: 2 sc into first st, 1 sc into each st, 2 sc into last st, turn.

6TH ROW: 1 sc into each st, turn.
 7TH ROW: 2 sc into first st, 1 sc into each st, 2 sc into last st, turn.
 8TH ROW: 1 sc into each st.
 9TH ROW: Sk 1, 1 sc into each st until 1 sc is left, turn.
 10TH ROW: 1 sc into each st, turn.
 11TH ROW: Sk 1, 1 sc into each st until 1 sc is left, turn.
 12TH ROW: Ch 1, sk 2, 1 sc into each st until 2 sc are left, turn.
 13TH ROW: Ch 1, sk 2, 1 sc into each st until 2 sc are left, turn.
 14TH ROW: Ch 2, sk 3, 1 sc into each st until 3 sc are left, turn.
 15TH ROW: Ch 2, sk 3, 1 sc into each st until 3 sc are left, turn.
 16TH ROW: Ch 2, sk 3, 1 sc into each st until 3 sc are left. Finish off.

ARMS: Work around armhole into sts. 16 sc, work around until fourteen rows of 16 sc are made, sk 1, 1 sc, sk 1, 1 sc, continue until closed.

EARS: 1ST ROW: With Cream cotton ch 2, sk 1, 2 sc, turn.

2ND ROW: 2 sc into first st, 1 sc into next st, turn.

3RD ROW: 2 sc into first st, 1 sc into each of next two sts, turn.

4TH ROW: 2 sc into first st, 1 sc into each of next three sts, turn.

5TH ROW: 2 sc into first st, 1 sc into each of next four sts, turn.

Continue to increase the same way until there are nine sc in 1 row. Make four more rows of 9 sc, turn, sk 1, 8 sc, turn, sk 1, 7 sc, turn, sk 1, 6 sc, turn, sk 1, 5 sc, turn, sk 1, 4 sc. Finish.

Repeat this same ear with Brown cotton, then crochet them together with sc all around.

Stuff the body, arms and head very tight with cotton padding and sew face to head as shown.

Sew ears to centre of head where face runs into a point.

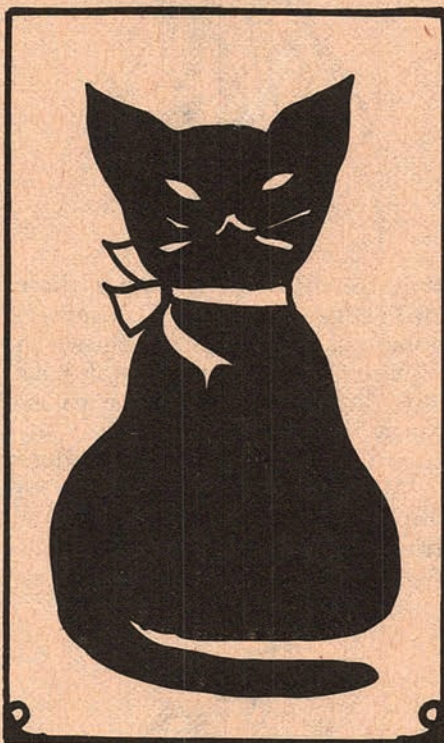
For the mouth make about five short stitches of Pink in the centre of first row above chin. Make a group of similar stitches two rows above this for the nose. Two upward slanting stitches of Red outline bottom of nose, and two slightly longer downward slanting stitches outline top of mouth. Single stitch of Red runs from nose to mouth. Whiskers are threads of Black and White Celesta raveled out and drawn through head between nose and mouth.

The eyes are large French knots

of Black Celesta placed about seven rows from bottom of head. Put a stitch of Pink on each side of the cut.

The ears have about ten long and short stitches of Pink worked on the white at the bottom.

To shape the head draw a stitch through the head from eye to eye.



A LUCKY BLACK CAT

For once you are in luck! In luck because you can easily make this adorable creature out of a discarded stocking and rejoice the hearts of dear little people therewith, or stuff the kitty cat with fragrant cedar shavings and sell it as a gift novelty with a little verse telling how it will scare away moths instead of mice if kept in the closet.

All you need to make the cat is an old sock, a few threads of embroidery cotton, and some substance for stuffing. Hollow out the top of the sock, making points for ears. Turn and sew carefully together, making the tips pointed and "ear-like". Turn and outline eyes, nose, and whiskers with colored threads. Run long running stitches around the bottom of sock, using about three-quarters of the leg, stuff with any desired fill-

ing, draw the running stitches together tightly. Cut a strip from the top of the foot of the sock, roll and sew into a long hard tail and fasten securely to the gathers. Tie a fetching bow about the neck and pussy is complete!

DOLL'S LITTLE FROCK

Cut a little paper pattern and lay it on the material. The little frock illustrated here is quite a simple one. It is made entirely in one piece, with only two tiny seams on the shoulder and one in the centre of the back. The two armholes are for the little puff sleeves, which are made in one piece, with a little seam under the arm.

The first thing to do, after the paper pattern has been laid on a fold of the material, as shown in the picture [1], and cut neatly all round, except between A and B, is to make the seam at the back. This is marked C D in the picture. A little French seam such as we have already done for the under-linen will do very well for this little frock, or some other thin material.

Do not make a seam at the back right up to the top of the neck, but leave a placket-hole rather more than half-way up, just about where the star is marked on the picture.

Three or four little buttons and buttonholes are needed to close the frock, so in this case the under part of the placket-hole, which would be the one to receive the buttons, must have a false hem as well as the top one, to make it strong enough for the buttons to be sewn on.

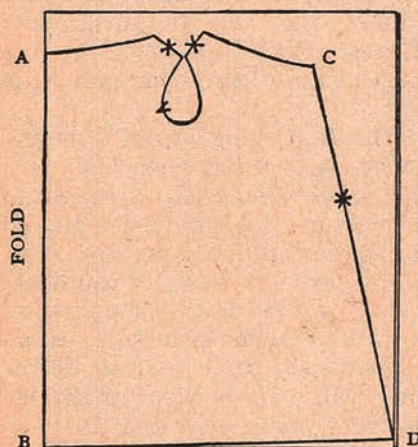
The next step is to make a hem, and this for a doll's frock should be about two inches wide all round, with a quarter of an inch turned inside. Over this hem a row of feather-stitching should be worked; this makes a pretty little ornament for a doll's frock.

The neck part of the frock is simply gathered into a little straight band, which is first run edge to edge with the main part of the frock, and then hemmed over the gathers. If this little band is made broad enough, it can be

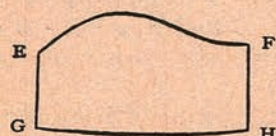
doubled over to form a little turn-down collar, which may be ornamented with feather-stitching, while a lace frill may be added to make it daintier.

A wide tape sewn inside at the waist-line, rather low down, will, if sewn top and bottom all round act as a slot in which a fine silk tape may be put through to gather the little frock as picture 3 shows.

The pattern of the little sleeve is plainly shown in picture 2. The part between E and F in the picture is the top part, and when gathered and the thread pulled up will form the little puff.



1. Pattern of the frock



2. Sleeve pattern

Join the line E G to F H by a French seam, and then you will begin to see the shape of the sleeve. The top full part is gathered, as we have said, drawn up, and made to fit the hole left for it in the frock. The little seam under the arm is put where the notch is seen in the pattern—that is, under the arm, slightly to the front. The bottom of the sleeve—that is, the part between G H in the picture—is also gathered and then put into a straight band of material, which is made large enough to turn over just like the little collar. This, too, is trimmed with a row of feather-stitching.

Sleeves are not very easy to put in, but if you are careful to see



3. Back of the frock

that the point E F (when these two edges are joined together) come against the notch shown in picture 1, you should not have any difficulty. Remember to arrange the fulness to come at the top of the sleeve, on the shoulder.

All that now remains to be done to the doll's little frock is to trim the waist part. The little frock shown in the picture has



4. The frock finished

what is called a long waist—that is, the waist trimming is arranged to come much lower than the doll's real waist.

The sash of pale blue ribbon is threaded through some silk embroidery with big holes all round to take it. But if you cannot get any embroidery, the ribbon will look quite as pretty if it is put simply round, and tied in a bow at the back, or in two separate rosettes in front, as in picture 3.

If you do not like your doll to have a long waist, the tape should be sewn on about an inch and a half higher up.

The last picture (4) shows our doll dressed, looking as dainty and charming as any doll can.

WHISK BROOM, TOWEL AND SAFETY PIN HOLDERS

WHISK-BROOM HOLDER

44 sc over brass ring; make 25 rings; join with sl st or sew together. Fill center with needle and thread. For back cover a piece of card board with ribbon.

TOWEL HOLDER

Ch 15.

ROW 1: 2 dc in 5th ch from hook; ch 2; 3 dc in same ch; ch 9, skip 9 ch (3 dc; ch 2, 3 dc) in next ch. This is called a shell; turn.

ROW 2: * ch 3; 1 shell above shell ch 5; 1 sc over 9 ch and over foundation ch; ch 5; 1 shell; turn.

ROW 3: Ch 3; 1 shell; ch 9; 1 shell; turn.

ROW 4: Ch 3; 1 shell; ch 9; 1 shell; repeat from *. Make 2 bands of required length. Cover 2 large hoops and 1 small one with ribbon. Attach to band.

SAFETY PIN HOLDER

5 sc; 1 pi; 5 sc over brass ring; ch 12. Fasten back in 1st sc. Over ch 12 4 sc; 1 pi; 8 sc; 1 pi; 4 sc. Over the ring make 5 sc; 1 pi; 10 sc; 1 pi; 5 sc; turn; ch 12, fasten back in 5th of the 10 sc; turn. Over ch 12 make 4 sc; 1 pi; 8 sc; 1 pi; 4 sc. Over ring make 5 sc; 1 pi; 5 sc. Break thread. Over another ring; make 5 sc; 1 pi; 5 sc; ch 12; fas-



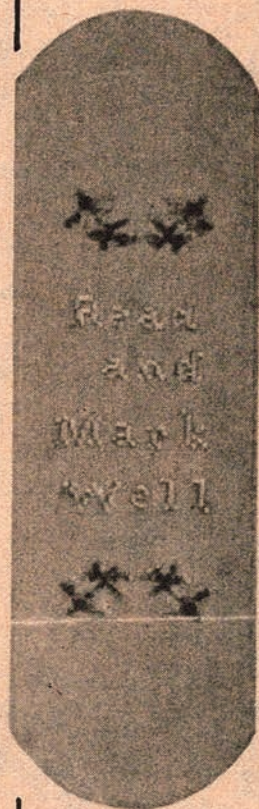
ten back in 1st sc; turn. Over ch 12 make 2 sc; ch 7. Fasten in 3rd sc of loop of 1st ring; turn. Over ch 7 make 4 sc; 1 pi; 4 sc. Over ch 12 make 2 sc; ch 1. Fasten to pi of loop with sl st; ch 1; 1 sl st for pi;

8 sc over ch 12; join to next pi as before; 2 sc over ch 12; ch 7. Fasten in 3rd sc of loop of 1st ring; turn. Over ch 7 make 4 sc; 1 pi; 4 sc. Over ch 12 make 2 sc. Over ring make 5 sc; 1 pi; 10 sc; 1 pi;

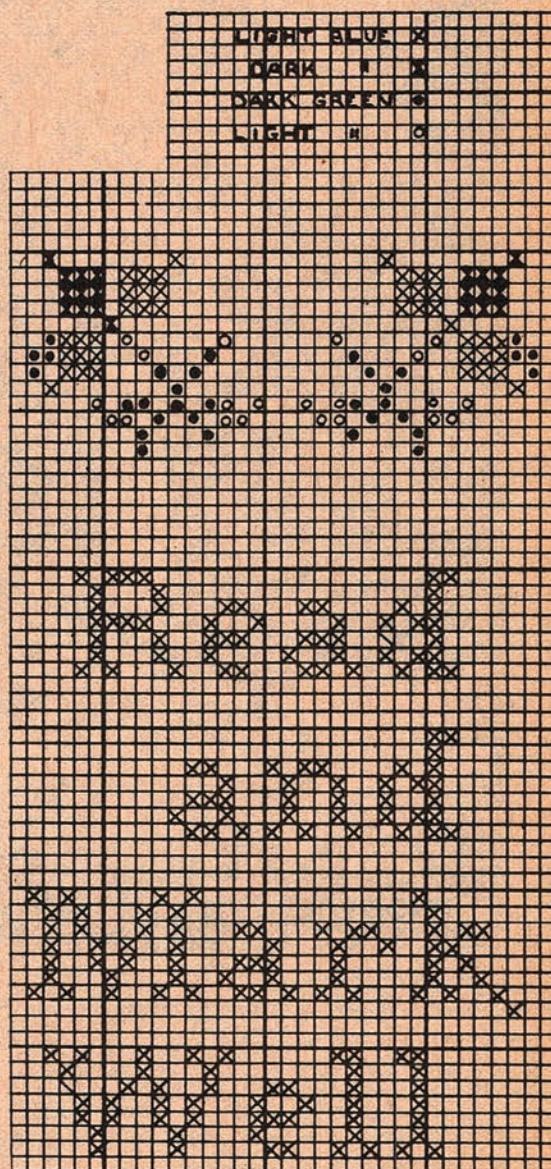
5 sc; 1 loop; 5 sc; 1 pi; 5 sc. Repeat. Make last ring without loop. On this slip the safety pins. 6 rings, 5 rings and 4 rings respectively for the holder. Attach 3 bands to 1 large ring.

CROSS-STITCH HOLDER & BOOKMARKS

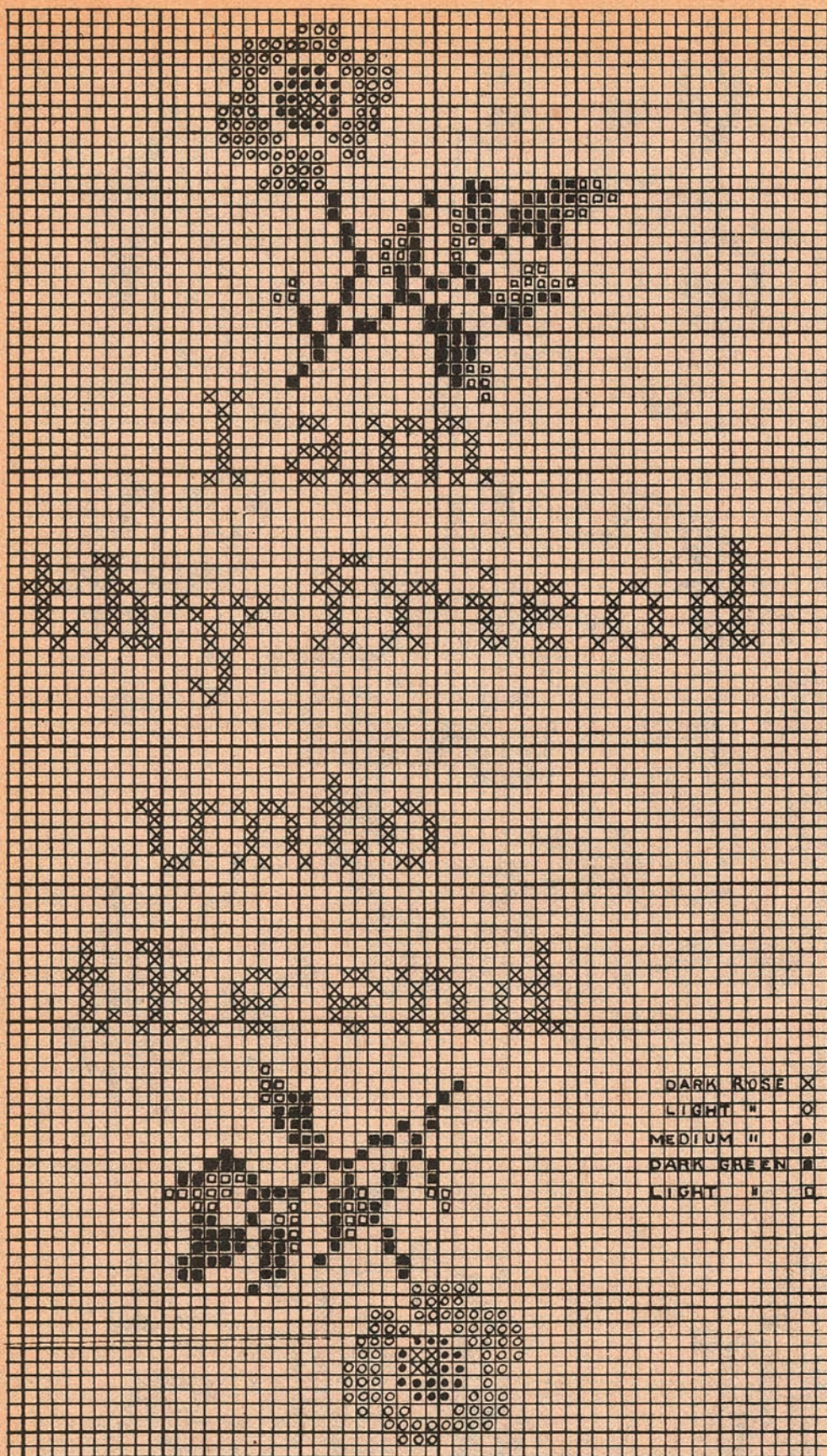
Most of these charming cross-stitch designs may be very readily followed from the patterns provided. They are all worked over cross-stitch canvas, which is basted to the desired material, and is pulled away, thread by thread, when the work is finished.



A bookmark worked in silk on a strip of satin ribbon



Bookmark



Bookmark

"Read and Mark Well" says this punning motto for a bookmark of rose satin ribbon worked in French Blue

October-November 1977

Continued on page 50



THE WOMAN OF THE NINETEENTH CENTURY.

PLATE 1.



THE WOMAN OF THE NINETEENTH CENTURY.

PLATE 2.



Transferring and Stamping Designs

The following is a reprint from "Dainty Work for Pleasure and Profit", published in 1903. This reprint has appeared in "Olde Time Needlework" before, specifically in our September, 1975 issue. The directions contained therein are pertinent information to many of our readers, and are therefore worth repeating from time to time.

To the woman who cannot draw, the question of securing designs for embroidery is often a serious one; indeed, to some, proving an insurmountable barrier to the doing of decorative needlework.

A good design is of the utmost importance, for if the pattern be inartistic and clumsy, no amount of excellent needlework can cover the defect, and the whole will be spoiled. Perforated stamping patterns here come to our aid, and so important and remunerative has this industry become that the best artists are employed to furnish designs for both painting and embroidery. These designs are now furnished so cheap that the expense of patterns for embroidery has come to be a secondary consideration, and it is much better, where possible to do so, to purchase the design wanted perforated ready for stamping. However, it often happens that one wished to use a design from a book or magazine, or even wall-paper, and then it will be necessary to transfer the design to the fabric, which is done as follows:

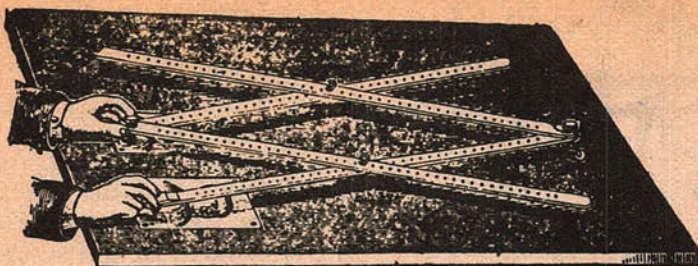
Place over the design a sheet of tracing paper, and trace over the lines very carefully. After the design is transferred to the tracing paper, place on the table a sheet of bond paper, over this place a sheet of transfer paper, either blue or black, and over this again place the tracing paper on which you have previously traced the design, as before directed. Now, with an ivory style or a piece of wood pointed bluntly for the purpose, go over every line of the design, bearing on the lines gently and firmly. Remove the tracing and transfer papers and the design will be found transferred to the bond paper. You will now proceed to make a perforated pattern of it by simply pricking holes along all the lines, very close together, with a fine cambric needle. Ladies possessing a sewing machine can make this part of the process less tedious by setting into the machine the finest needle and sewing, without thread, through all the outlines of design; when finished, the result will be a perforated pattern as good as could have been purchased from a regular pattern house.

The material required for transferring is: A sheet of tracing paper, costing either five or ten cents, according to size; one sheet of transfer paper, fifteen cents; these can be obtained from any art store. The transfer paper can be used any number of times until torn, when, of course, it is useless. New tracing and bond paper will be needed for each new design.

After obtaining the perforated pattern, the next thing is to stamp it upon the material to be embroidered. And here is the rock upon which many a promising attempt has been wrecked; for if the pattern has been blurred, or unevenly joined, in case of a repeating design, then the embroideress will have need of patience, a correct eye for form and distance, and some knowledge of drawing, to enable her to remedy the defect of the stamping. Remember that a good pattern, cleanly and clearly stamped, is half the battle.

The foregoing instruction in stamping is all the knowledge at command of any dealer in fancy art supplies who advertises to do stamping; she knows no more than is here told, because there is no more to tell. Some dealers, in fact we might almost say all dealers, in art supplies make a great mystery about stamping, refusing to do it before a customer, and keeping as a profound secret the material used. This is a short-sighted policy at best, for the more women know about art embroidery, and the easier it is made for them, the more they will do, and as a natural consequence the more supplies in that line will be sold, and instead of a dealer having less trade she will probably have a hundred per cent more.

The amateur cannot expect, however, at the first or second trial to succeed in getting as good results from her efforts at stamping as a person who has made a business of it for years. There must be a certain amount of practice to make perfect.



PANTAGRAPH

Many beautiful designs are frequently given in miniature, in books and magazines, that one wishes to use; but as they are too small to be practical we are obliged to pass them by. There is a small instrument called a pantagraph, which costs from \$1.00 to \$4.00, according to quality, by means of which any design can be reduced or enlarged to any given size. It is very simple, and not at all difficult to operate. We show here a very good illustration of one set ready for working. If the design to be copied is 2x5 inches, and it is desired to make it 8x20, the pantagraph will be set to that size. In copying any design, the pattern to be copied will be placed at a given point under one pencil and a clean piece of paper under the other pencil of the pantagraph. Then, with the right hand, the pencil over the design will be moved firmly around its outlines. The corresponding pencil over the clean paper will move in unison, only on a larger or smaller scale, according as the instrument has been set. Full directions for setting and using accompany each pantagraph. These convenient aids to drawing can be purchased at any store where artists' supplies are kept. After the design has been enlarged, as directed above, the perforated pattern can be made according to instructions previously given. In the pages of this book we shall frequently give designs for different purposes, and as space forbids having them produced full working size, a pantagraph will be useful in enlarging them. Generally speaking, the designs so given will require to be enlarged five times to bring them up to working size.

MATERIALS FOR STAMPING

The materials used for stamping are many and varied, but we

have never found anything more satisfactory for general use than artists' oil paints put up in tubes - white for colored fabrics, and white with a little burnt umber mixed for white materials. There are several liquids on the market designed for the same purpose, but the great objection to them is their cost. The manufacture of stamping liquids is considered a trade secret, hence they cannot be made at home; and as liquids cannot be sent by mail, the cost of expressage, added to the original price, has put their use out of question with the majority of women. Liquids are more especially designed for use in stamping on white cotton or linen fabrics, and, as they dry instantly, there is no waiting for several hours before the work of embroidering can be commenced. Another advantage they possess over paint is the fact that the patterns need no after cleaning. Powders for stamping are now seldom used, as they will rub off before the work is half finished; yet for stamping on silk bolting, where the design is to be painted in water colors, there is nothing else that will take their place. For large designs that are to be stamped on satin, powder is best, as the oil in the paint and liquids is apt to separate and spread beyond the outlines, though in the case of paint this danger can be obviated by first placing the paint on blotting paper to absorb the oil. In case the powder is used, the design should be lightly traced over with a fine-pointed lead pencil. A good powder is made by mixing ivory black, gum demar, gum copal and gum sandarac in equal parts; pulverize fine and keep in a cool place.

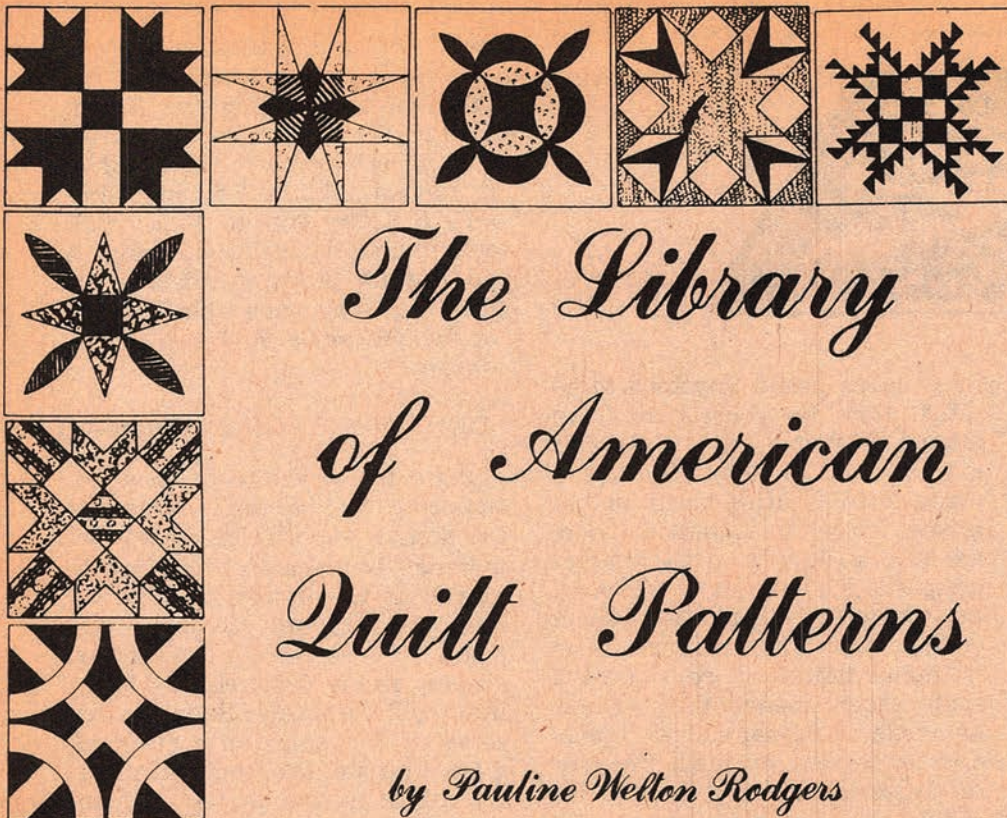
A good liquid suitable for any white fabric is made by placing a teaspoonful of black or blue printer's ink in a four ounce bottle and filling the bottle with ker-

osene. Be careful to wipe off both sides of the pattern after each impression when using the liquid. This liquid is cheap, as any printer will cheerfully give the small amount of ink needed, and kerosene is pretty sure to be at hand, and it does beautiful stamping. A pounce for either powder or liquid is made by tying a piece of felt or flannel over a small ball of cotton wool.

DIRECTIONS FOR STAMPING

Place the article to be stamped smoothly on the table. Next lay the design, smooth side up, on the material, being careful to adjust it exactly in the desired position before you attempt to apply the paint. Now secure the two upper corners firmly by weights - flat-irons will do nicely. Squeeze out some of the paint on a piece of glass. You are now ready to apply the paint to the pattern, which you do by means of a knife blade. Take a small amount of paint on the blade and begin at the top; rub the paint on the pattern smoothly and gently, always remembering to rub toward you and from the weights; always move the knife in the same direction, never rub it back and forth, as that is liable to move the pattern and cause the stamping to look blurred. Never raise the pattern entirely from the material to see how it looks, but carefully raise one corner clear from the table and look under; let fall into place again and proceed with the stamping until every detail of the pattern is transferred to the material. When all is finished, remove the pattern; have ready an old paper, place the design upon it, and pour a small quantity of benzine on a rag and rub the pattern thoroughly, then wipe with a dry cloth. Repeat the operation on the other side, and then hold the pattern to the light and observe if the perforations are all open and free from paint. If any should be still closed, add more benzine and rub until perfectly clean. Never allow a pattern to get dry before cleaning, as that would ruin it. Clean at once. With proper care a pattern ought to be capable of fifty impressions. Be sure it pays to take care of your designs. These

Continued on page 29



The Library of American Quilt Patterns

by Pauline Welton Rodgers

FROM MIGHTY OAKS

And God went on to say: "Let the earth cause to shoot forth, vegetation bearing seed, fruit trees yielding fruit according to their kinds, the seed of which is in it, upon the earth." And it came to be so. (New World Translation of the Holy Scriptures.)

And so it was, and has been as God commanded it to be, and as many archaeologists of past and present found in their discoveries. Museums everywhere have preserved with vanity and pride the ancient oak in forms of vases, cutlery, war implements, furniture and religious objects. Among these historical finds we learn that historians have jealously protected the religious artifacts as well as the ancient writings of cold-blooded pagan beliefs, such as those of the Druids of the British Isles who believed emphatically that gods and spirits dwelled within the confines of the oak, and were often fanatic in presenting living human sacrifices to appease the oak spirits. Then, here in our own land, we have learned from the American Indian further legendary lore along with healthful knowledge, that these very same pagan spirits, unlike those of the Druids, were considered to be

beneficial, of good will if not peaceful. The American Indian's oak spirits taught them how to use the tannin of the oak for dye, the little acorn for a ground flour meal, to use the wood for warmth and cooking, for the use in utensils and dwellings. Fortunately for our own ancestors, the very knowledge gleaned by the American Indians has been passed on to the white man, so that today, the mighty oak of all species large or small has proven to be also beneficial for our own needs. Yet, there is more to the oak than this little piece of history.

Passed down to us through many generations, came a gift and a form of love, entirely unrelated to our American Indian. This was the imagination of our grandmothers, who for the want and sheer necessity and need for brilliant colors in her life, created out of the craving of her heart the American Quilt as we know it today. One of these few creations out of so many thousands, is the group of "Oak Leaf", "Oak Leaf and Acorn", "Charter Oaks", and many other similar type quilt patterns available today. In her own artistic manner, our grandmother also preserved the mighty oak in all its glory, and in doing so, left a memory behind that added more

historical data to that of the ancients, who like grandmother, revered the oak tree for all its mysterious beauty.

I have chosen one "Oak Leaf" quilt pattern particularly for its very simplicity, in that it is simple enough even for the beginning quiltmaker to attempt. There was no information concerning the original source for this pattern other than it was dated for the year of 1828. I have also added extra sketches of some of the more than 30 "Oak Leaf" type patterns I have in my files, and quilt friends can obtain information for these patterns by sending \$1.50 plus 26 cents in postage stamps.

GENERAL INSTRUCTIONS FOR MAKING THE "OAK LEAF" QUILT

Wash, dry, and iron all fabric to be used. Trace the unit patterns onto typing paper, cut out and glue to cardboard. When glue has dried, write the name of the pattern and unit number onto each cardboard unit. For the 18-inch square blocks, allow $\frac{1}{4}$ inch extra for seam allowances. For applique units, allow $\frac{1}{2}$ inch extra for seam allowances. Lay units for applique on the right side of the fabric, and trace around the edges with a ball-point pen. Cut fabric units out, snip seams back to the traced lines, fold seams under to the wrong side and iron them flat. Using one (1) strand of a matching colored embroidery floss, baste the seams close to the edges (basting stitches will not be removed). Referring to the diagram for the completed quilt top, applique fabric units into position, again employing matching colored embroidery floss, making buttonhole stitches placed $\frac{1}{8}$ of an inch apart from one another.

Quilt top measures 90 by 108 inches square without a border. The border measures 3 inches wide by 96 inches long at top and bottom of the quilt, and 3 inches wide by 114 inches long at both sides of the quilt. Blocks measure 18 by 18 inches square, and $\frac{1}{4}$ inch seam allowances should be added on all four sides of each block. There are 20 appliqued "Oak Leaf" quilt blocks, and 10

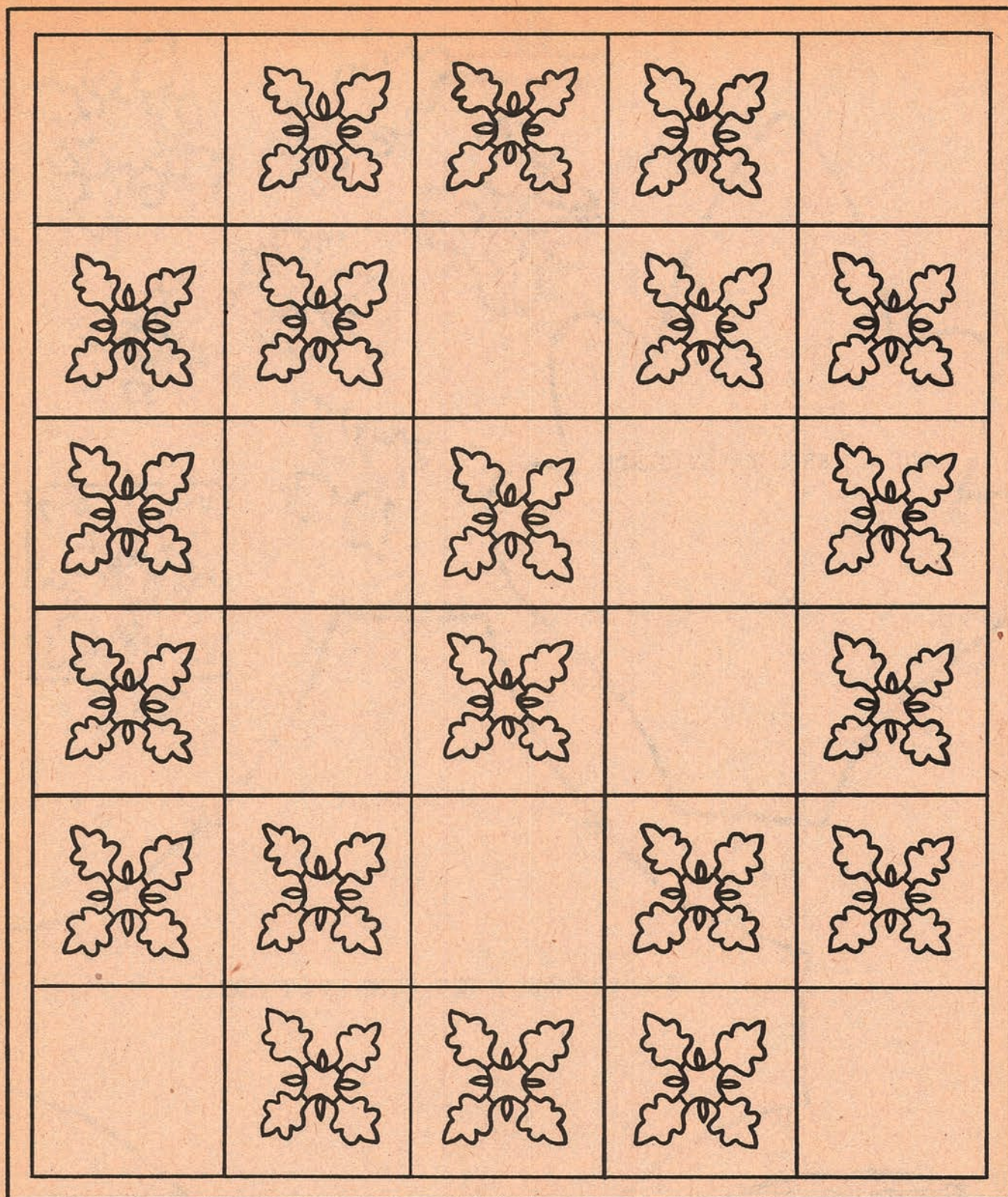
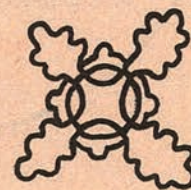
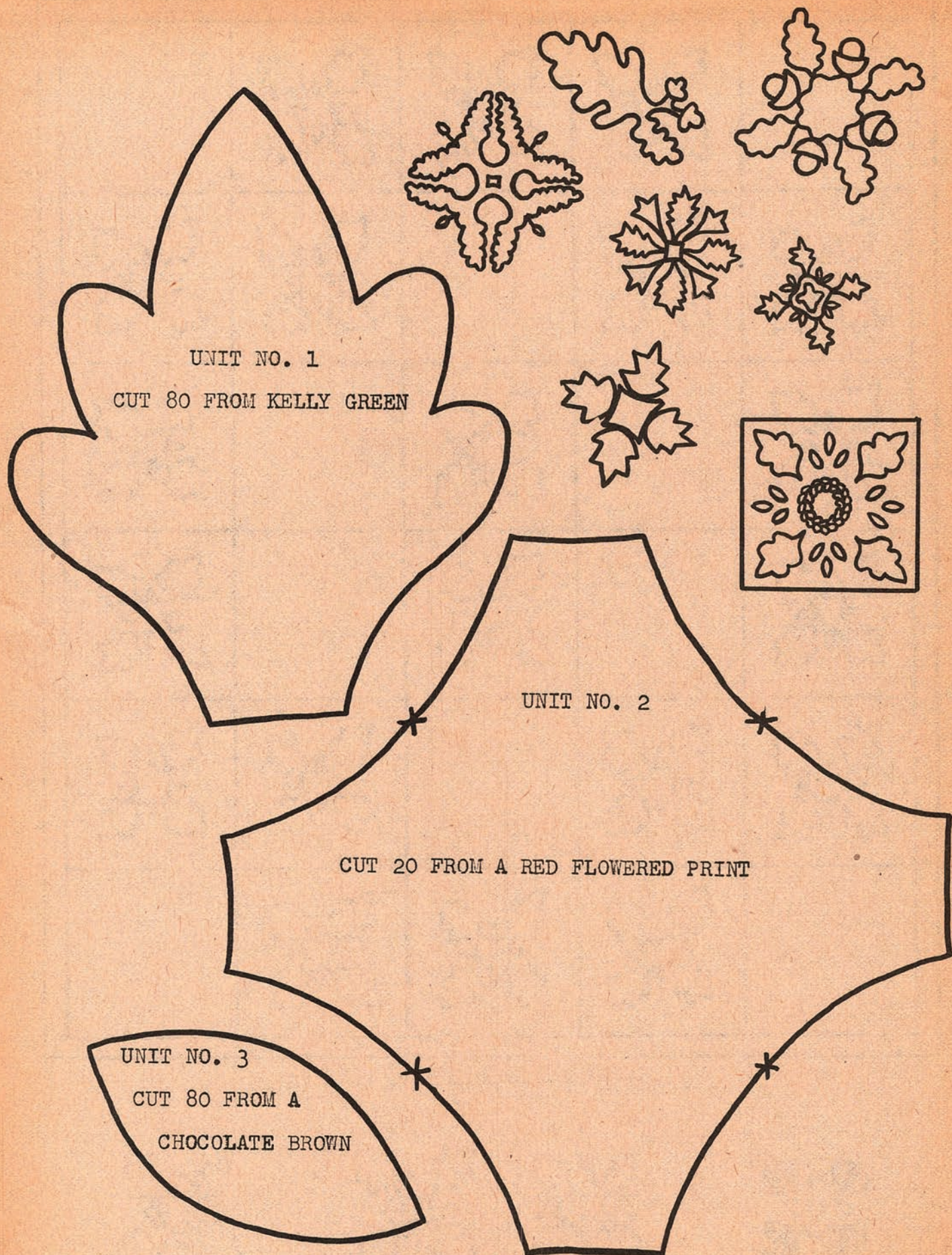


DIAGRAM OF THE COMPLETED QUILT





plain quilt blocks which are to be quilted using the motif featured with the pattern units. Quilt blocks are set 5 across, and 6 down for a total of 30 quilt blocks to complete the quilt.

YARDAGE REQUIREMENTS:

Obtain a bed sheet for the blocks, or 4 yards of 45-inch wide white fabric; 1 and ½ yards of a dainty, red flowered print for Unit No.2; 1 yard of kelly green for Unit No.1; ¾ yard of a chocolate brown fabric for Unit No.3; and 3 and ½ yards of a matching red solid for the border. All yardages quoted include the extra amounts that are needed for seam allowances, and for possible cutting errors.

Send all requests, patterns, and orders to The Library Of American Quilt Patterns, Post Office Box No.26527, Tuscon, Arizona 85726

TIDBITS AND TRIVIA

1 - Lula R. Evans of Sidney, Nebraska is looking for a quilt pattern that appeared in either *Stitch 'N Sew* or the *Popular Needlework* magazines during the first half of 1976. The pattern is called "King's Crown", and was set in an oblong arrangement, then surrounded by a plain inner border with an outer border using the "King's Crown" blocks.

2 - Mrs. Roger Peters of North Branch, Minnesota is searching for two quilt patterns known as "Pilgrim's Progress" and the "Walls of Jericho".

3 - Jenise I. Dicke of Sherman Oaks, California has asked for information concerning the quilt patterns for the "Baltimore Friendship" quilt, and for the "Noah's Ark" quilt which appeared in a past issue of one of the *Quilter's Newsletter* magazines.

It would be greatly appreciated if any quilt friend who has the above mentioned quilt patterns, would share them by sending them to the address given at the end of this column.

4 - In my possession are two pages

released by the Lockport Batting Company of Lockport, New York. One page features a working quilt pattern called "The Apple Blossom". The second page has a working pattern known as the "White Lily". Both pages, on the opposite side feature advertisements picturing a total of 22 different quilt patterns, many of which I have never seen before. Very little is known concerning this company, which apparently has long since gone out of business. More information is needed, and any of our quilt friends who may be living in the New York area that can enlighten us about the Lockport Batting Company, please let us know what the approximate date was that they closed shop, and if there are more of these lovely quilt pattern pages available. Until such information is gathered, it will be impossible to use any of the patterns for future publication because of copyright laws.

cles that may adhere, and rub the pounce lightly over the perforations. When the design is perfectly transferred, remove the pattern and on the stamping place a piece of tissue paper; over this press lightly a medium hot iron; this sets the powder and to a great degree prevents its rubbing off. Do not rub the iron back and forth, but lift it when removing to another part of the design. Rubbing is apt to cause the powder to run and blur.

CONVENTIONAL DESIGNS

The words "conventional design" will frequently be used throughout the different chapters of this work, and so it will perhaps be better to explain their meaning here. To conventionalize a flower or plant means to draw the geometrical or general form of the leaf with the main details and accidental markings omitted, thus converting the natural form into a form suitable for ornament only. The designer of ornamental work is not bound to be faithful to the minute particulars of botanic life, because he and his work are superior to the mere imitation of plant forms.

Beautiful conventional designs can be obtained from artistic wallpaper, and designs thus obtained will possess the advantage of not having become common by much use. As a general thing the designs on paper bordering lend themselves to embroidery better than those on the wallpaper proper, though beautiful patterns can be obtained here, also. The border pattern should be used on curtains or other large articles, where the treatment is intended to be bold and broad. Many of these designs are also suitable for smaller articles when reduced by means of the pantagraph. To procure the design it will be necessary to purchase so much of the paper as will show a complete section of the design, which must be perforated and then repeated as many times in the stamping as will be necessary to fill the space to be decorated. Many magazines and old prints will also furnish suitable designs, as previously stated.

* * *

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continued from page 25

directions are to be followed when using liquid, except that the pattern will not need cleaning. To stamp with powder, place the pattern on the material, rough side up, dip the pounce into the powder, shaking off the loose parti-



Shuttlebutt

TATTING WITH MYRTLE

As I write this in January, we are experiencing record-breaking cold weather, with high winds, and drifting snow. Gas and electric bills are soaring, and we are cautioned to conserve fuel. I close the rooms that I do not need, and am quite comfortable in my farm home, as my gas floor furnace clicks off and on.

Many of our readers have asked for tatted butterflies. I could not find one that suited me, so I designed one of my own. I hope you will like it. I made this one all yellow, so it would photograph better. You might make the solid spots brown or orange, and the border reversed. One lady asked for a large butterfly, and if this butterfly were tatted with Knit-Cro-Sheen, or bedspread cotton, it would be a fairly large one. They can be used in many different ways. Some readers are framing them; a lady in Virginia has them on a window valance. Butterflies have been a favorite with others down through the years, and I, too, am fond of them. I have three on my living room wall, but these are made of plastic or wood.

Yesterday, I received a package of ten small tatting books from a Mrs. Craig of Maumee, Ohio. I already have some of these, so I will gladly pass the extra ones on, to those who wish them. It was very nice of Mrs. Craig, and I must write her a "Thank You" letter.

I received a great many Christmas cards from my readers, but was unable to mail very many myself, since I had just lost a lovely daughter-in-law. She had a stroke at the young age of 41. She and her family lived next door on my farm. I sincerely wish to thank those who remembered me.

In my mail recently came a letter from Pauline Pittenger, (the lady who tatted so many flags) with 3 tatted stars, or red, white, and blue in the upper left-hand corner. They were tatted of coarse cotton, spaced together, in the form of a rectangle. Above, she printed, "Spirit of '76" She is one of our Senior Citizens, and keeps active with her tatting and giving music lessons.

Marcene Sullivan, of Shawnee, Oklahoma writes that she has 4 scrapbooks of tatted patterns. One of these, with just my patterns. How nice of you, Marcene, to keep my patterns. She states that she is usually too busy to get into something large in tatting, and prefers smaller patterns. Perhaps she may like to try my butterfly. She now has a collection of tatting shuttles, numbering 43-3 of sterling silver. You have me beat, Marcene, as I have but 25. One is a very old one, with a point that juts out when you press on it.

I must close now, and go next door and help out with a son and granddaughter, who have the flu.

Best wishes to all.

Myrtle

TATTED BUTTERFLY

MATERIAL:

75 yds. No.30 yellow crochet cotton

Tatting shuttle

No.13 crochet hook

Keep picots small, all except at tips of wings, and tail.

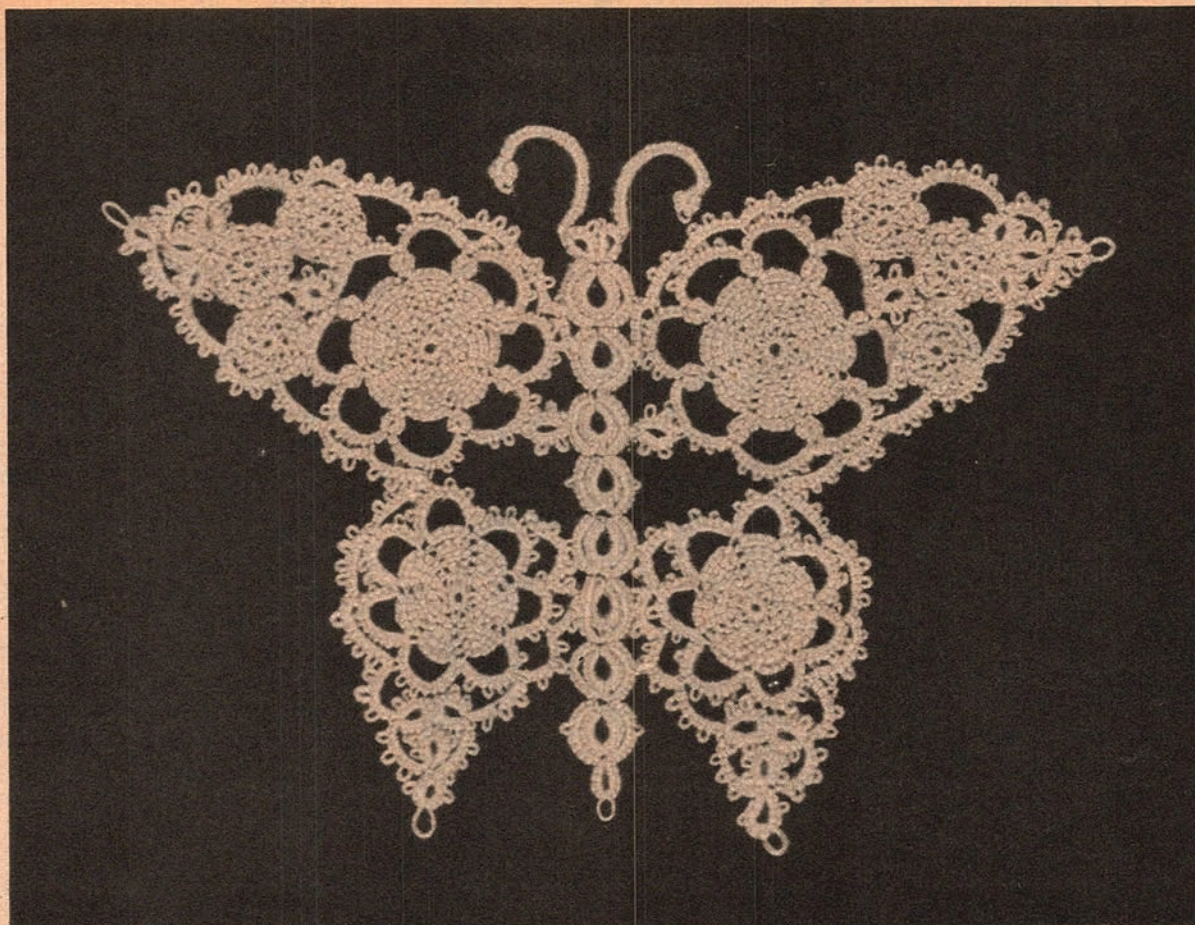
BODY: With shuttle and ball thread, (R of 9 d, p, 9 d, cl r, rw,

Ch 5 d, p, 5 d, j in p of r) 2 times, R of 9 d, p, 9 d, cl r, rw, Ch 5 d, rw, R of (2 d, p) 5 times, 2 d, cl r, rw, Ch 5 d, j in p of r. * R of 9, d, p, 9 d, cl r, rw, Ch 5 d, p, 5 d, j in p of r, Repeat from * 4 more times. Ch 5 d, lp, 5 d, j in same p (tail) (Ch 5 d, p, 5 d, j in p of r) 5 times. Ch 5 d, rw, R of (2 d, p) 5 times, 2 d, cl r, rw, Ch 5 d, j in p of r, (ch 5 d, p, 5 d, j in p of r) 2 times, R of (3 d, p) 2 times, 3 d, cl r. A 2nd r the same. Tie and cut.

LARGE WING: Medallion; R of (1 d, sp) 8 times, cl r, Draw thread through last sp, (ch sp, 2 d, j in next sp) 8 times; (ch sp, 3 d, j in next sp) 8 times; (ch sp, 4 d, j in next sp) 8 times; (ch sp, 5 d, j in next sp) 8 times; (ch sp, 6 d, j in next sp) 8 times; Tie and cut. * R of 3 d, j in sp, 3 d, cl r, rw, Ch 3 d, p, (2 d, p) 4 times, 3 d, rw, Repeat from * around. Tie and cut. Make 3 small medallions the same except starting with (r of 1 d, sp) 7 times, continuing same to 2nd row, first medallion, joining as made, to large medallion, by sp to center p of ch. 2nd medallion joins to first, by 1 sp, leaving 1 sp between; 3rd medallion joins to 2nd, by 1 sp, leaving 1 sp, between, and joining to center p of next ch of large medallion (the 3 small medallions are joined to form a triangle).

SMALL-WING: Medallion; This is made the same as large center, except starting with R of (1 d, sp) 7 times, and ending with rnd 4. ("5" d between sps) J in sp, Ch "3 d, p (2 d, p) 4 times, 3 d" from sp to sp around. Tie and cut. Leave, to pick up, later.

JOINING WINGS: J in p of body 2nd from top, also j in center p of 3rd ch from small medallion, Ch 3 d, j in next p of body, ch 1 d, j in last p of same ch; Ch (2 d, p) 2 times, 2 d, j in center p of next ch; Ch (2 d, p) 3 times, 2 d, j in first p of next ch. Ch (2 d, p) 2 times, 2 d, j in 4th p of same ch; Ch (2 d, p) 3 times, 2 d, j in first



sp of small medallion; Ch (2 d, p) 3 times, 2 d, j in 2nd sp of same medallion; Ch (2 d, p) 5 times, 2 d, rw, R of (2 d, p) 2 times, 2 d, j in 2nd sp (2 d, p) 2 times, 2 d, cl r. rw, Ch (2 d, p) 3 times, 2 d, rw, R of (2 d, p) 2 times, 2 d, j in same p (2 d, p) 2 times, 2 d, cl r. R opposite of 3 d, p, 3 d, lp, 3 d, p, 3 d, cl r. (tip of wing) Ch (2 d, p) 3 times, 2 d, rw. A 3rd r of (2 d, p) 2 times, 2 d, j in same p, (as other 2 rings) (2 d, p) 2 times, 2 d, cl r. rw, Ch (2 d, p) 4 times, 2 d j in 2nd free sp of medallion, Ch (2 d, p) 3 times, 2 d, j in 2nd free sp of same medallion, Ch (2 d, p) 3 times, 2 d, j in 2nd p of next ch; Ch (2 d, p) 2 times, 2 d, j in last p of same ch; Ch (2 d, p) 3 times, 2 d, j in center p of next ch; (pick up lower wing) j in center p of any ch; Ch (2 d, p) 3 times, 2 d, j in 2nd p of next ch; Ch (2 d, p) 4 times, 2 d, j in 2nd

p of next ch; Ch (2 d, p) 4 times, 2 d, j in first p of next ch; Ch (2 d, p) 3 times, 2 d, rw. The tip of wing is made the same as large wing, joining all to 4th p of same ch; After last r, - Ch (2 d, p) 3 times, 2 d, j in 4th p of next ch; Ch 2 d, p, 2 d, j in p of 2nd ch of body; 2 d, p, 2 d, j in 2nd p of next ch of medallion; Ch 2 d, p, 2 d, j in p of next ch of body, 2 d, p, 2 d, j in 4th p of same ch of medallion; Ch 2 d, p, 2 d, j in next ch of body; 2 d, p, 2 d, j in center p of next ch of medallion. Tie and cut.

The small space between 3 small medallions at tip of large wing, may be filled in, by joining a ring between chs opposite of (2 d, p) 5 times, 2 d, cl r.

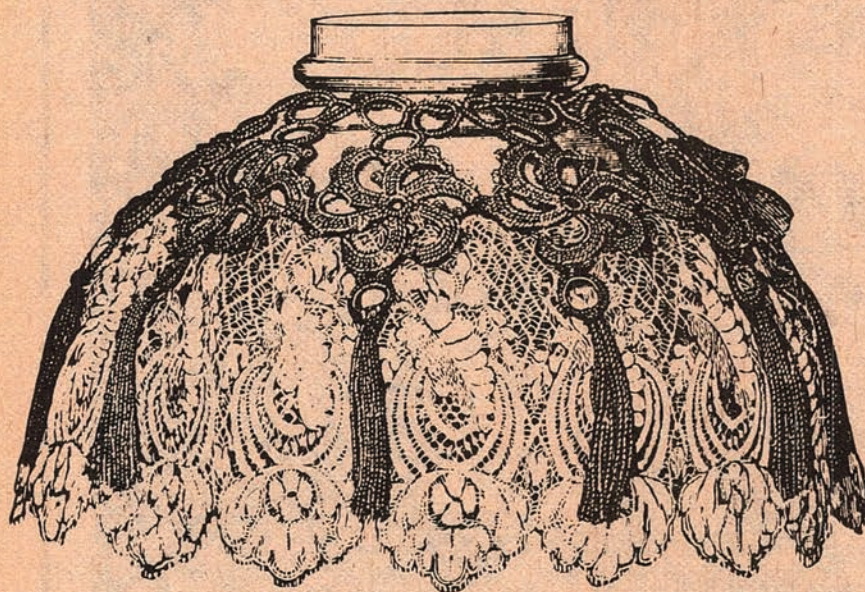
ANTENNAE: J in outer p of small r, Ch 25 d, R of 3 d, p, 3 d, cl r. Tie and cut. Shape and press under damp cloth.

ABBREVIATIONS

d	double stitch
ch	chain
r	ring
cl r.	close ring
p	picot
sp	small picot
lp.	long picot
j.	join
rw	reverse work



VICTORIAN LAMP SHADE



MATERIALS:

1 yard of lace
1 ounce of crochet silk

10 ¼-inch rings

40 ½-inch rings

WHEEL: Cover ¼-inch ring for center.

Chain 14, turn, do 22 sc, over chain and fasten to center, turn; sc in each of 22, turn, sc in first 5 of last row; chain 5; sc in 5th of last row, and 4 following; chain 5; sc in 9th, and 4 following; chain 5; sc in 13th, and 4 following. Chain 5; sc in 17th and remaining stitches to center. This makes 1 of the 6 spokes of wheel. Join end of each spoke to 2d picot of preceding spoke.

The 10 wheels are sewed to plain edge of lace, and a ring is sewed to the top and 1 to the bottom of each wheel. The bottom ring holds fringe; 20 rings crocheted together are fastened to top rings on wheels, and a cord of silk is run through these 20 rings to be used as a draw string.

CANDLE SHADE

MATERIALS REQUIRED: Royal Society Cordichet 3030, size 30, 2 balls; crochet hook No.11.

1ST ROW: Ch 8, sk 1, 7 sc, turn, 7 sc, turn, five more rows of 7 sc, turn, 7 sl st, ch 8, sk 1, repeat for 14 more solid squares, join to first st of first square, 7 sl st up to the side of square.

2ND ROW: Ch 5, * 1 d trc in between the two squares, ch 5, 1 sc into point of next square, ch 5, repeat from * around.

3RD ROW: 6 sc around each ch 5.

4TH ROW: 1 dc into each st.

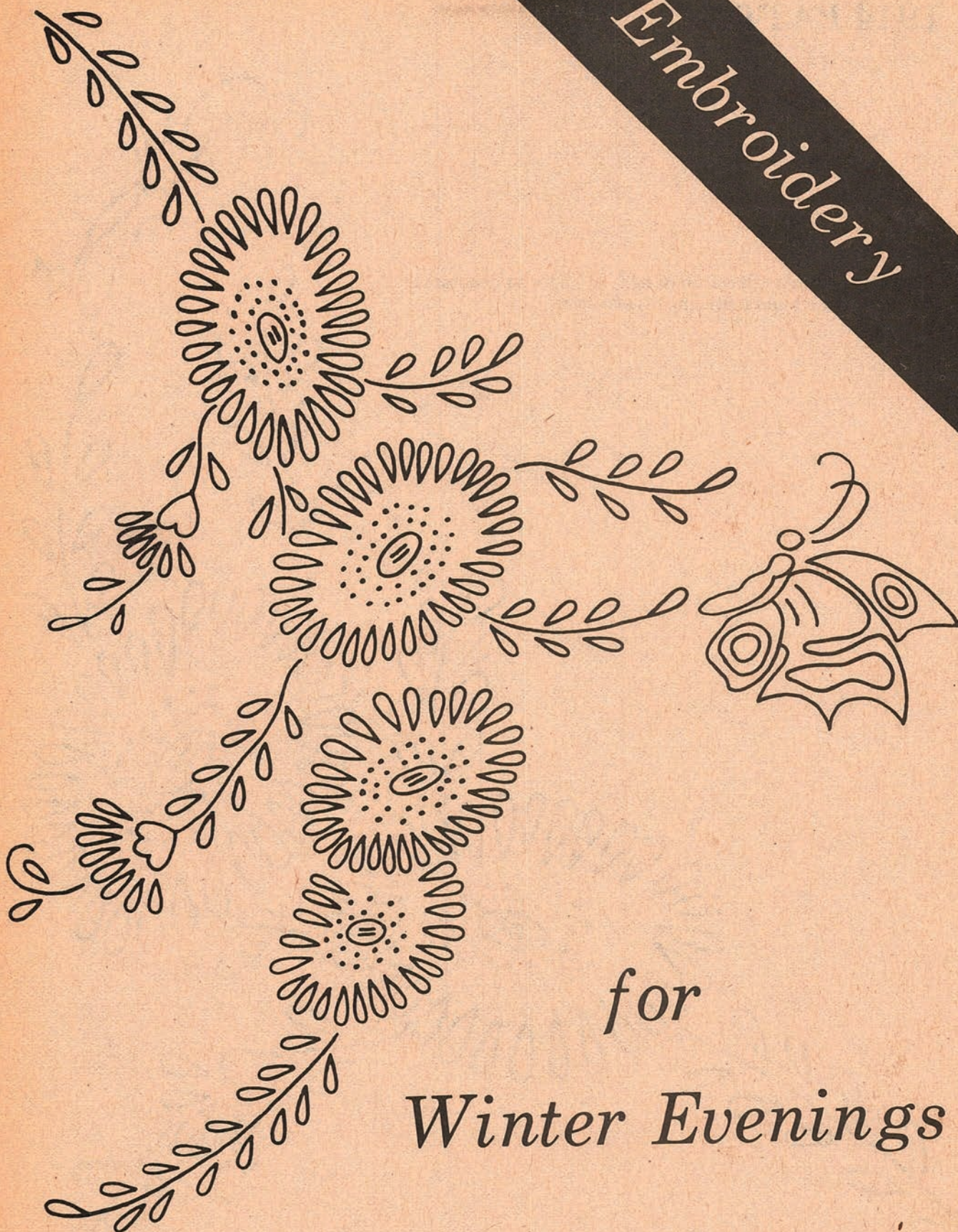
5TH ROW: 1 sc into each st.

6TH ROW: * Ch 3, sk 4, 1 dc, ch 4, sk 4, 1 trc, ch 4, sk 4, 1 d trc, ch 4, sk 2, 1 quat.c., ch 4, 1 quat.c. into same, ch 4, 1 quat.c. into same, ch 4, sk 2, 1 d trc, ch 4, sk 4, 1 trc, ch 4, sk 4, 1 dc, ch 3, sk 4, 1 sc, repeat from * 5 times more.

Continued on page 45



Embroidery



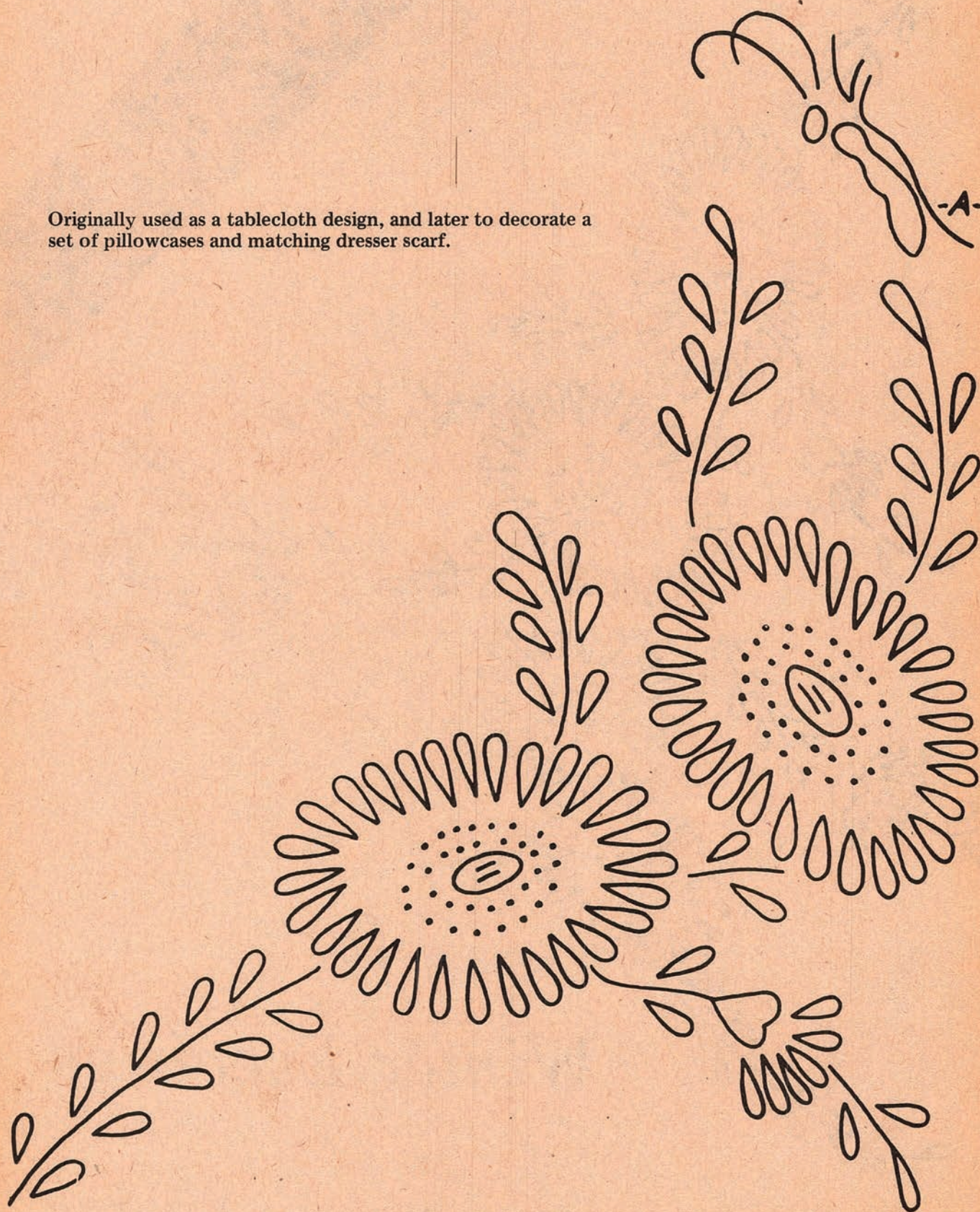
for
Winter Evenings

Pattern on next page

BUTTERFLY AND DAISIES

A 1914 PATTERN

Originally used as a tablecloth design, and later to decorate a set of pillowcases and matching dresser scarf.





Place butterfly into place
as indicated by the letter "A"





? " ? " ? " ? "Query & Quote"

I very much want to make the American Ships Quilt for my father, as he's been a sailor for over 30 years and is still in love with ships.

I was wondering if any of the Olde Time Needlework readers would care to trade Xeroxed copies of the first 10 blocks (any or all) for some copies of Ruby McKim Quilts. I have over 100, all with template sizes and material estimates. There are both pieced and appliqued patterns. I am also in need of template sizes for R.S. McK's pansy pieced quilt. Please include a SASE as the postage is so high.
Kathleen L. Eads, N4924 Oak St.,
Spokane, Wash. 99208

I would like to know if any of your readers could possibly help me with a pattern. It is a crocheted doily used as a centerpiece or tabletop. It is round and has various colored pansies around the outside. It is all one piece. I know the pattern is an old one. Does someone know a book in which I might find this pattern?
Jill Boyd, Apt.127, 2944 Darlington Rd., Beaver Falls, Pa. 15010

I am trying to find a crochet book with instructions for making a crocheted afghan called "Ripple Afghan", done in the ripple crochet pattern.
Mrs. Lorraine C. Brown, Guthery Apts., 508 N. Tyron St., Charlotte, N.C. 28202

I have been searching for patterns, old or new, for crocheted bedspreads made with cotton, with a solid "filled in" appearance as opposed to an open, lacy look.
Cornelia Van Esso, 628 Lawler Ave., Wilmette, Ill. 60091

As you can see by my address, I am Australian. I am writing in hopes that someone in America or Canada will correspond with me, as I would like to be able to swap crochet or tatting patterns. I also collect dolls from different parts of the world, as well as stamps. Hoping I get a few replies.
Mrs. Coral Dilger, Terkelsen Rd., Childers 4660, Q'Land, Australia

I have just started to receive Olde Time Needlework, and find I enjoy it very much — so much that I would like to obtain back issues which are no longer available from the publisher. I would like issue No.5, Sept. 1976, issue No.5 Sept. 1975 and the entire six issues from Volumes 1 and 2 (1973 and 1974). If you are willing to sell them, I will pay a reasonable price. If you are not, would you be willing to lend them to me? They will be returned in perfect condition.

In addition I have a source for Dorothy Haman whose letter was published in May, 1976. She was looking for foam flower material and the editor noted it would make flowers similar to the wood fiber ones available in the 30's. I wouldn't know much about the 1930's, being only 28, but I do know [Boycans Craft Supplies, P.O. Box 897, Sharon, Pa. 16146], has both cut and uncut wood fiber petals and three books on how to make them into flowers. They also have wood fiber kits, accessories and the art foam Dorothy Haman is seeking. Their prices are fair. Catalog is \$1.00 to the above address, refundable on first order.
Nadine M. White, 168 Magnolia Rd., Sterling, Va. 22170

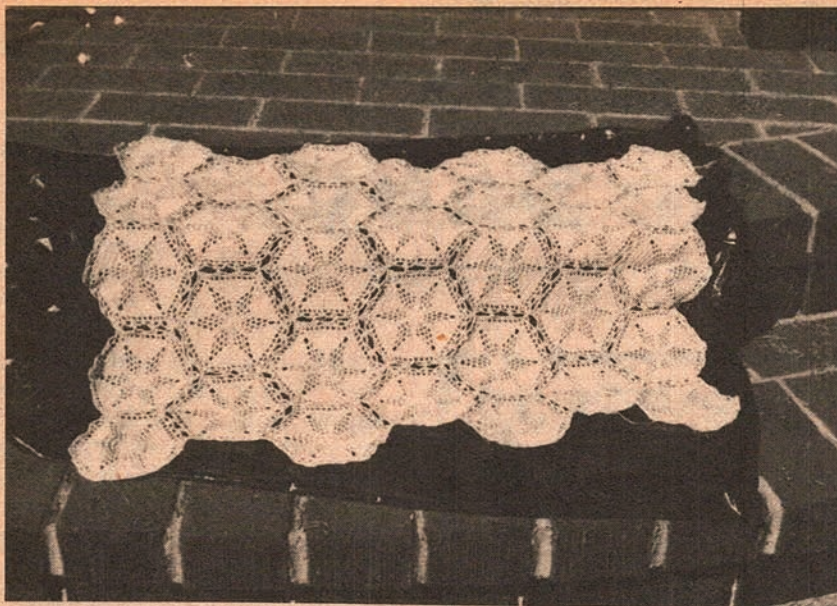
I would like to find some reproductions of patterns of the old time Bucilla Pierrett dolls, Number 5673 and 5674.
Mrs. Karleen M. Jones, 1100 East 6th St., Anaconda, Mont. 58711

I am inquiring where I might find someone who makes or sells "Join-It" Hemstitched Motifs. A company named Fixler Brothers used to make them up to the year 1945. I would be very grateful for any information about these motifs.
Linda Archer, 15 State St., Middleport, N.Y. 14105

I collect old crochet patterns and books, my most prized possession being 11 issues of "Modern Priscilla" dated 1916. I am missing the April issue and would be willing to pay a reasonable price for it, or any issues from other years. I have a number of old crochet books and pamphlets I would be willing to trade, and am interested in buying more. I am especially interested in those pamphlets on edgings, inserts, yokes and small motifs. Those interested in trading or selling pamphlets, please send a list.
Gretchen Allgeier, 64 S. Bannock St., Denver, Colo. 80223

The directions for the crocheted baby jacket and bonnet in the May, 1977 issue, page 12, are not clear. I cannot judge by looking at the pattern how to crochet this. Could you possibly update the directions?
P. Furr, 5324 Hickory Rd., Petersburg, Va. 23803

EDITOR'S NOTE: We no longer have the directions for this pattern, but it was undoubtedly taken from an old magazine, and many of the old patterns are not precise in detail. Unfortunately we cannot try out each pattern before publication, but perhaps some of our readers have successfully worked out this pattern and could be of some assistance.



For many months I have been trying to locate the crochet pattern for a tablecloth (see photo). This pattern was in a published booklet, about 1939-1940, which I have since lost. I would appreciate any assistance in finding this 6-point star motif. Mildred Marvosh, 3085 Clarmeya Ln., Pasadena, Calif. 91107

In your January 1977 magazine on page 49, "Collector's Corner", you showed a picture of "Gerhart's Family Knitter". Would you have any more information on this sock knitting machine? Mrs. C.M. Richards, 75 White Oak Dr., West, Sault Ste. Marie, Ontario, Canada

EDITOR'S NOTE: The items which appear in "Collectors' Corner" are usually taken from advertisements in old magazines and very little information is included. Perhaps some of our readers can help you out, or if not, you might consult antique dealers in your area.

I am very interested in finding the pattern for the wall plaque of The Last Supper. Would anyone know where it might be purchased?

Mrs. Lorne Wesenick, M-I-B Maranatha Village, Sebring, Fla. 33870

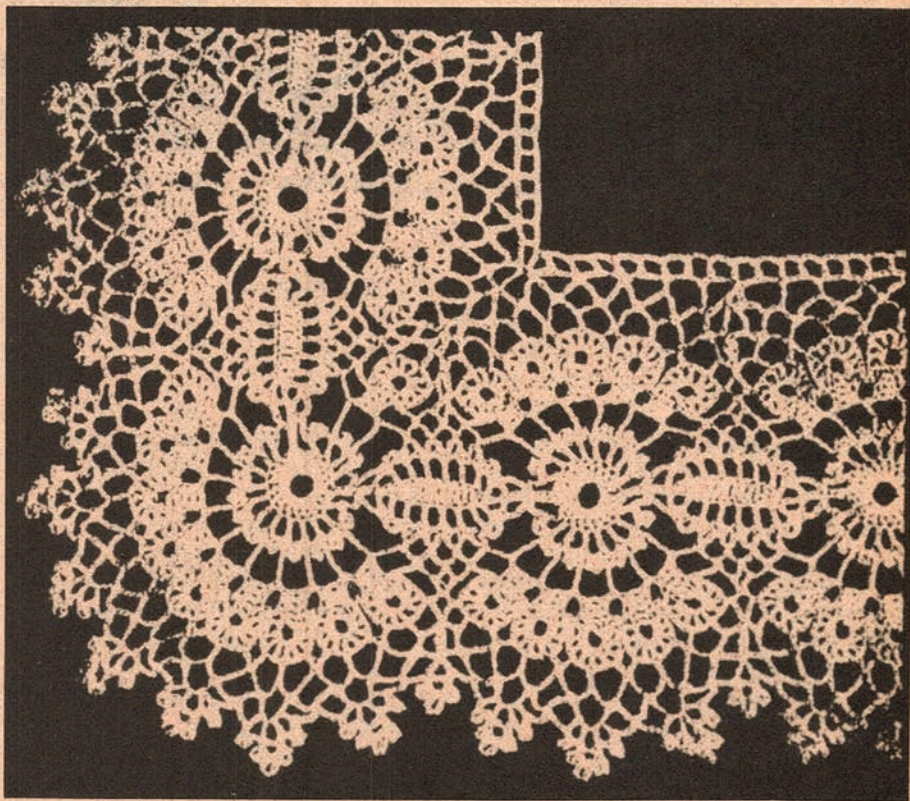
I have searched for a pattern for an oval tabletop, measurements 48"x70", to knit or crochet. I wonder if any of your readers might know of such a pattern. I am willing to pay a reasonable price for it. I also have an interest in older knitting and crochet books. Perhaps some sort of bargaining can be agreed upon. Mrs. Tommy Thompson, 116 N.E. 62nd, Seattle, Wa. 98115

I have been tatting for two years. I enjoy it very much but have exhausted patterns available from libraries and friends. I am in need of edging patterns and small articles such as bookmarks which can be made quickly for church bazaar items. If any readers could send such patterns, I would trade like patterns which I have collected.

Sandy Gallagher, 11151 Donnis Rd., Los Alamitos, Calif. 90720

I am looking for a pattern on how to crochet a canopy top for a double bed. Also, I am trying to locate a copy of Leaflet No.715-NB "Pencil Toppers, Finger Puppets" that was described in the Spring/Summer 1968 issue of McCall's Needlework & Crafts. Mrs. Carolyn Bussabarger, R.R.6, Box 246, Spencer Ave., Corydon, Ind. 47112

Does anyone know how to make this lace? (See photo). Only the directions for the corner were given in Olde Time Needlework. I believe the pattern was sent in by Vera Hayward. Sylvia Fitzsimmons, 19 Middle St., Skowhegan, Me. 04976



Booties for the Baby



NO.1

The dainty pair of booties, NO.1 require split zephyr or two-fold Saxony, white and pink, or blue, with No.20 steel needles. Cast on 59 stitches, using white.

1, 3. Knit plain.
2, 4. Purl.

Begin the openwork, which may be any pretty pattern; that used for the model is as follows:

1. Knit 2, * over, knit 2, knit 3 together, knit 2, over, knit 1; repeat, ending with knit 2, knit 3 together, knit 2, over, knit 2.

2. Purl. Repeat these 2 rows 3 times.

9. With color, knit plain.

10. Purl.

11. Knit plain.

12, 14. With white, purl.

13. Knit plain.

15. For the little vine or cross-stitch pattern, use the two threads, carrying each along at the back; knit 2 white, 3 color; repeat.

16. Purl 1 white, 3 color, * 2 white, 3 color; repeat.

17. Knit 3 color, 2 white; repeat.

18. Purl 5 white, 1 color; repeat.

19, 20, 21. Same as 17th, 16th and 15th rows.

22, 23, 24. Same as 14th, 13th and 12th rows.

25, 26, 27. With color, same as 11th, 10th and 9th rows.

Now repeat 1st and 2d rows 8 times - more, if leg of bootee is wanted longer; knit 1 row, purl 1 row, and knit 1 row with white, to give the ridge; then to make the spaces in which to run cord, * narrow, over; repeat; again make the ridge, which completes the leg.

Divide the stitches in three parts, 20 on each side and 19 for instep. On the latter, with white, repeat the pattern (knit 2, over, knit 2, knit 3 together, knit 2, over, knit 1, over, and repeat, ending with knit 2) 12 times for the instep, purling every other row, same as 2d.

Now, with color, purl forward, knit back and purl forward, to make a raised ridge on the right side; then purl back, knit forward and purl back, to make the plain ridge; repeat, narrowing 3d stitch of each row, until all are off.

Now take the 20 stitches on one side and pick up the stitches along side of instep; work back and forth in ridges of 3 rows each, picking up a stitch at side of the toe each row. Do the other half of foot in same way, and bind off the 2 needles together at middle of sole. Sew up back of leg neatly, and run narrow ribbon or cord and tassels through the holes at ankle.

NO.2 —A very simple bootee, serviceable and well shaped, is knitted of two colors of Shetland floss - pink and white in the model - taken together; use steel needles No.18 or No.19, and cast on 50 stitches for bottom of sole.

1. Knit plain; always slip 1st stitch of each row.

2. (Knit 2, widen 1, by picking up a stitch between needles and knitting it, knit 22, widen) twice, knit 2.

3. Knit plain.

4. (Knit 2, wide, knit 24, widen)

twice, knit 2.

5. Knit plain.

Continue in this way, widening every other row as directed at each end and middle, until in 9th row you knit plain 66 stitches. Knit 6 more rows plain.

16. Knit 30, narrow, knit 2, slip and bind, knit 30.

17. Knit 29, narrow, knit 2, slip and bind, knit 29.

18. Knit 28, narrow, knit 2, slip and bind, knit 28.

Narrow thus twice in middle of every row until at the completion of 28th row you have 36 stitches on the needle. Knit 3 more rows plain.

32. Knit 3, * over, narrow, knit 2; repeat from * to end of row. This forms the holes in which to run ribbon.

33, 34, 35, 36. Knit plain.

37, 38, 39. Knit 2, purl 2; repeat.

40, 41, 42. Purl 2, knit 2; repeat.

43, 44, 45. Same as 37th, 38th and 39th rows.

Bind off loosely, and sew up with same yarn. The top may be made more fanciful, if desired, but as shown, the boot is warm and well fitting.

NO.3 —For those who do not knit, an equally pretty boot, simple and serviceable, too, is given: A skein of white saxony is required, with a hook of size to carry it easily. Make a chain of 34 stitches (or longer if a longer leg is wanted), turn.

1. A double in each stitch of chain, chain 1, turn.



NO.2

NO.3

2. Double in double, taking the back loop of stitch.

Repeat 2d row until you have 7 ribs; then in next row make 16 doubles, turn, and continue working the short rows as before, until you have 11 ribs for the leg; join to other side with single crochet.

FOR THE FOOT: Make a double in every stitch around leg and instep, then work 2 rows plain, taking up both veins or loops of stitch to avoid a rib. In next and succeeding rows, narrow

at each corner of instep to form the toe, either by missing a stitch or by putting hook through 2 stitches at once; make 8 rows and join with single crochet at bottom of sole.

Around the top of leg work spaces of 1 treble (chain 3 for 1st treble) at end of rib, chain 2, a treble at end of next rib; repeat, joining to top of 3 chain. Slip to center of space, * 6 trebles in next space, fasten in next; repeat. Run ribbon in and out the spaces, and tie in a pretty bow in front.

“ ” ? “ ” ? “ ” Query & Quote

I collect quilt patterns of all kinds and would like to exchange on a one-to-one basis: 1. Bachelor's Puzzle; 2. Basket quilt from Mrs. Jack Fisher from "Olde Time Needlework", Nov. 1974 issue; 3. Basket of Chips - Marie D. Webster; 4. Basket Pattern 405, Des Moines Tribune pattern department, date unknown; 5. Patchwork Basket C-7, Aunt Martha pattern, also in Des Moines Tribune pattern department, date unknown; 6. Basket with Handle, Marie D. Webster, Farm & Fireside magazine, no date; 7. Anyone

having Marie D. Webster's Bedtime quilt, from her book Quilts, Their Story and How to Make Them, copyright 1926.

Clara I. Inman, 4410 Linnwood Place, Riverside, Calif. 92506

My neighbor is a crochet buff and her great desire is to find a pattern for The Last Supper in crochet.

Mrs. Arch Perkins, 199 Mulberry St., Lake Weir Village, Oklawaha, Fla. 32679

I am making quilts, but am on a very limited income. I am wondering if any of your readers have any

double-knit scraps big enough for 4-inch squares that they would send me. I would also appreciate any cotton scraps the same size. Harriett Wilburn, P.O. Box 301, Williamsburg, N.M. 87942



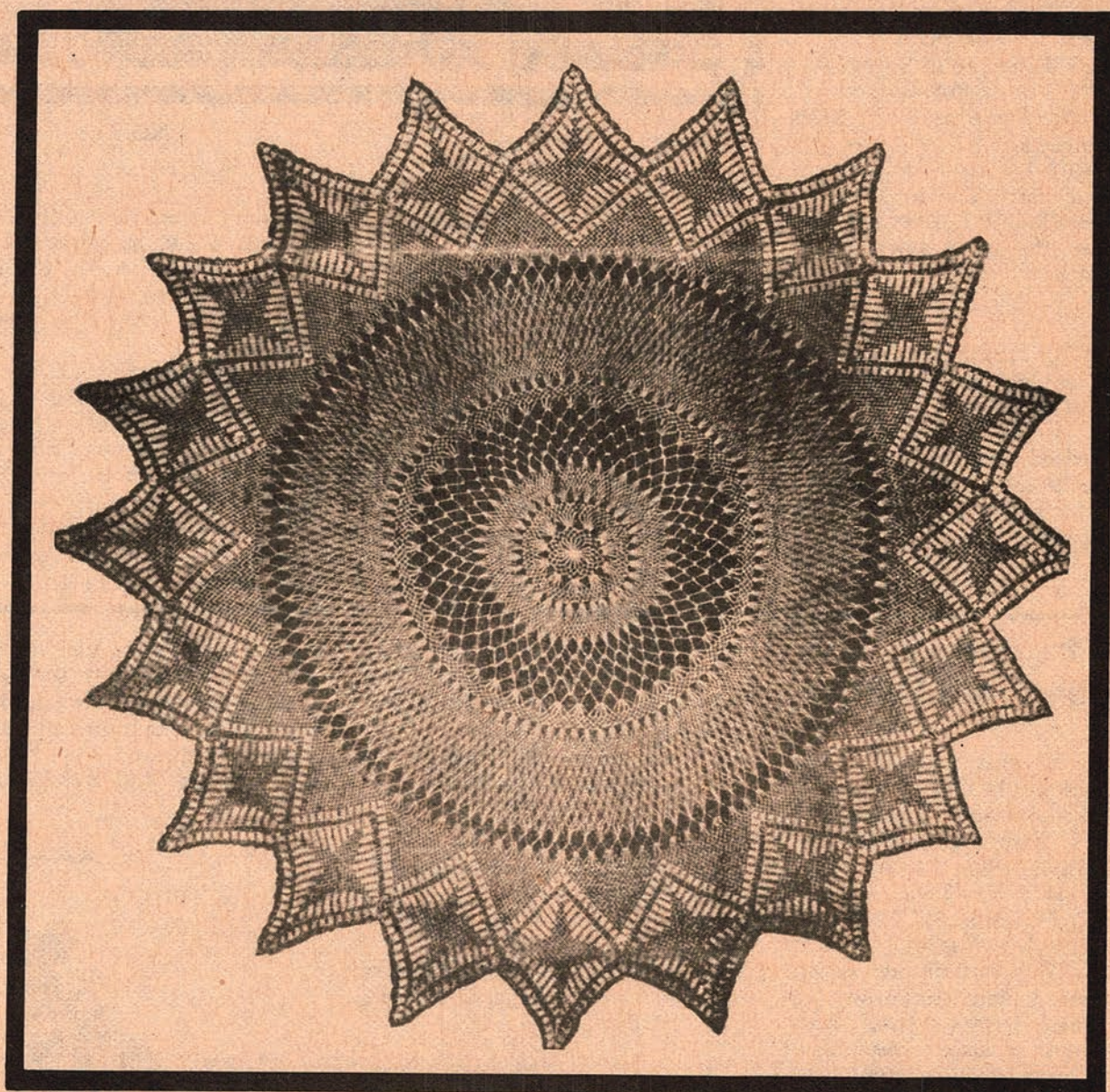


Handsome Centerpieces

In Fancy Netting

By Mrs. W.H. Hartman

A 1917 DESIGN



No.1

Use No.20 crochet thread, with five-eighths-inch mesh, and knitting needle No.12 for a smaller mesh, to make a between-meal centerpiece thirty-two inches in diameter. By using finer or even coarser thread, with meshes of proportionate size, a smaller or larger centerpiece will result.

NO.1. Using the larger mesh net 22 loops in foundation loop, draw up the latter and tie closely.

2,3,4,5. With small mesh net 1 in each loop of preceding row.

6. Large mesh, net 6 in every other loop.

7,8,9,10. Same as 2d row.

11. Large mesh, net 4 in every other loop.

12,13,14,15,16. Same as 2d row.

17. With large mesh, net 1 in every loop.

18. Same mesh, net 3 loops together.

19. Thread twice around small mesh, net in loop, then twice in same loop with thread once over mesh.

20,21,22. Same as 19th row.

23. Large mesh, net 4 in every loop.

24,25,26,27,28. Same as 2d row.

29. Large mesh, net 4 in every other loop.

30,31,32,33,34,35,36. Same as 2d row.

37. With small mesh net 1 in loop, twice over mesh, net in next loop; repeat, making every other loop double, or twice the length of preceding.

38. Same mesh, net 1 in each loop.

39. Same as 37th row, having the single loop come over the double loop of latter row.

40 to 48. Repeat last 2 rows.

49. Large mesh, net 1 in each loop.

50. Same mesh, net 3 loops together.

51. Same mesh, net 4 in each loop.

52,53,54,55,56. Same as 2d row.

57. Small mesh, net 22 (same as 2d row), thread around mesh for double loop; repeat. This starts the border of points.

58. Small mesh, net 20, thread around needle, net double loop, thread around needle, repeat. Or, if a narrower space is wanted between points, net as in the double-diamond pattern.

59. Small mesh, net 19, space, net 1, space; repeat.

Continue in this way decreasing 1 loop on one side of space and adding a loop on other side, until the 1st point or half diamond is decreased to 1 loop.

78. Net 1, space, net 21, space; repeat.

79. Net 1 in same loop (thread around twice), space, net 22, space; repeat.

80. Net long loop, space, net 22, space; repeat.

81. Net 2, space, net 21, space; repeat.

From now the points are finished separately, net 2, space, 1 less loop across point than in previous row, space, net 2, turn, dropping a loop at each turn until but 1 remains; then net 2 plain, net 3 in single loop, net 2, turn, and work back and forth plain until but 1 loop remains.

Finish all points in same way.

Around edge of first points or half diamonds of border a simple pattern is darned as follows: Darn 1 loop (54th row), passing the needle back and forth until the space is filled; miss 2 above, darn

next 2, and repeat, leaving the single loop at top unfilled. Darn the single loop at point of diamond, leave next unfilled, darn next 2, leave next unfilled, darn 3, and so until you have darned 5 in a row: then decrease again to 1. Darn each side of diamond in same way, and on the outer edge, darn 2 and leave 2. The pattern is very simple, but effective.

If desired but one mesh need be used throughout; the longer loops can be made by carrying the thread around the small mesh once, twice or more times, as required.

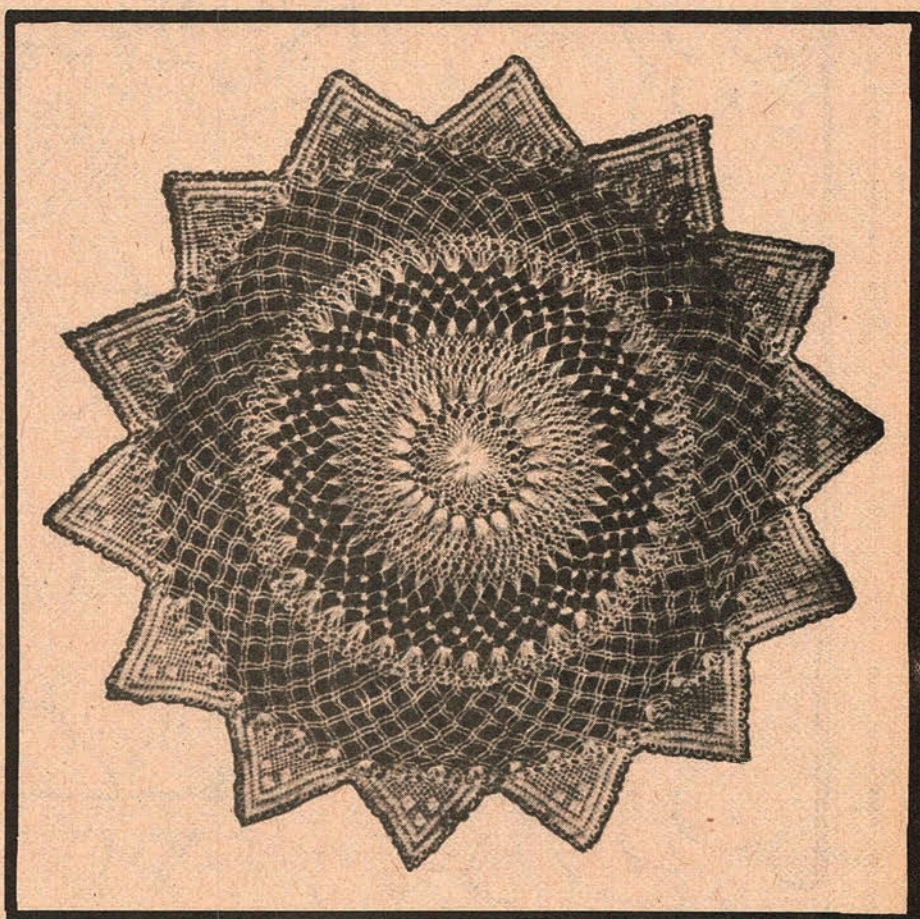
NO.2. A smaller centerpiece is begun with 42 loops over large mesh; draw foundation loop close and tie.

2,3,4,5. Net plain (1 in loop) with small mesh.

6. Using small mesh, net twisted (that is, draw left stitch through right, net, then net right stitch through left).

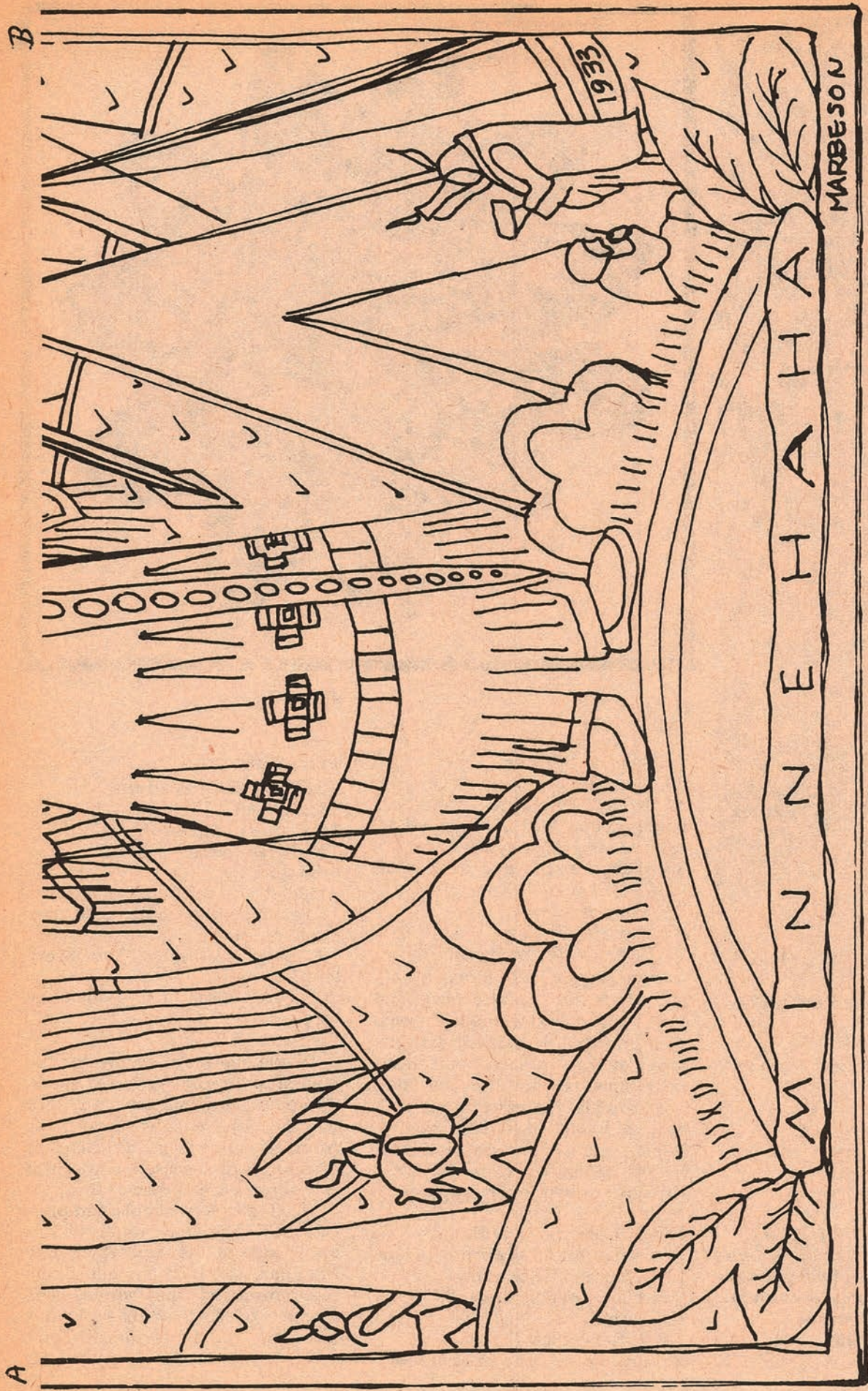
7,8. Same as 2d row.

Directions cont. on page 44



No.2





MINNEHAHA

Directions
on next page

MINNEHAHA

Our November cover design, "Minnehaha", is beautifully embroidered in crewel wool on ecru linen. The finished piece measures about 10¼"x12¾". Several different stitches are used, and they are listed below. Close referral to our cover provides a color guide, as well as a guide for determining the direction of stitches used to complete the design.

Buttonhole Stitch:

Large tree leaves at top of picture

Buttonhole Stitch and Leaf Stitch Bushes:

Buttonhole Stitch and Feather Stitch:

Large foreground leaves

Leaf Stitch:

Small righthand tree leaves

Tree trunks in the foreground

Arrowhead Stitch:

Grass on hills

Chain Stitch:

Small lefthand tree leaves

Satin Stitch:

Small Indians

Tent skins

Stem or Crewel Stitch:

Water

Hill outlines

Inside border

Tent poles

Satin Stitch and Crewel Stitch:

Entire Indian girl, including her bow and arrow

Running Stitch:

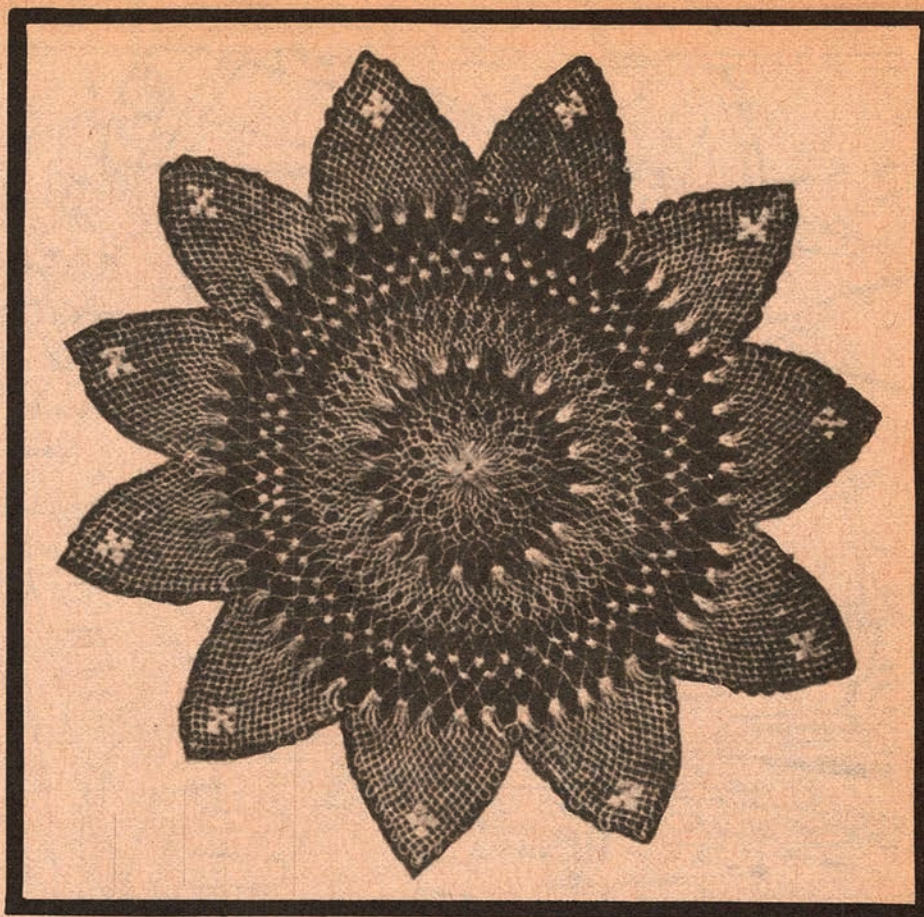
Tent opening

Couching:

Foreground grass mound

Blanket Stitch:

Top row of the grass mound



No.3



continued from page 41

9. With large mesh net 6 in every other loop.

10,11. Same as 2d row.

12. Same as 6th row.

13,14,15. Repeat last 3 rows.

16,17. Same as 2d row.

18. With large mesh net 1 in each loop.

19. Large mesh, net 3 together.

20. Net 1 with thread 3 times around small mesh, twice in same loop with thread once over mesh.

21,22. Same as 20th row.

23. Large mesh, net 5 in each loop.

24. Same as 2d row.

25. Same as 6th row.

26. Same as 2d row.

27 to 37. Double diamond pattern (same as 37th, 38th and 39th rows of large centerpiece).

38. Large mesh, net 5 in small loop, net 1 in double loop.

39. Same as 2d row.

40. Same as 6th row.

41. Same as 2d row.

Now divide the loops evenly and work the points, back and forth, dropping a loop at each turn until but 1 remains; darn the loops at edge of each point, leave next inner row unfilled, and darn next row; leave next row unfilled, darn a block of 4 at center of point, and a block on each side, below, separated from 1st by 2 rows of unfilled loops or spaces.

NO.3. Commence with 36 loops over large mesh; draw up foundation loop and tie securely.

2,3. Plain, over small mesh.

4. Twisted.

5,6,7. Repeat last 3 rows.

8. Large mesh, net 1 in each loop.

9. Large mesh, net 5 in 1 loop, 1

in next; repeat.

10,11,12. Same as 2d row.

13. Twisted.

14,15. Same as 2d row.

16. Large mesh, net 1 in every other loop.

17,18. Twice over small mesh, net 1, net 2 in same loop once over mesh; repeat.

19. Large mesh, net 1 in every loop.

20. Large mesh, net 4 in every loop.

21. Same as 2d row.

Divide the loops evenly for the points, and work back and forth, dropping a loop at each turn, until but 1 loop remains. Two rows from the outer edge darn a cluster of 5 loops or spaces, one in center and one at each corner of this.

Netting is very simple and pretty work. The only requisite is a knowledge of the knot which, like the chain stitch in crochet, is the foundation of the whole. The number of changes or variations made by combining the different patterns is limited only by the ingenuity of the worker.



THE AUTUMN PAGEANT

*The Springtime brings us budding
beauty fair,
And rich with color Summer gar-
dens grow;
King Winter charms with snowy
landscapes rare,
But when shall we more glory
ever know
Than offered by October's
crimson-gold,
A pageant that the hand of Fall
unfold!*

*With flame-tipped brush the artist
makes his way
Among the maples crowning
yonder hill,
A path of lavish loveliness to lay,
A living picture, tired eyes to fill—
October pageant, made in God's
design,
Of immortality the gracious sign!*

—Agnes Carr



continued from page 32

7TH ROW: * 3 sc around ch 3, 3 sc 1 p, 2 sc around each of eight ch 4, 3 sc around next ch 3, repeat from * around.

8TH ROW: 3 sl st into first three sc, * ch 3, 1 dc between next two ps, ch 4, 1 trc between next two ps, ch 4, 1 d trc between two following ps, ch 4, 1 quat.c., ch 4, 1 quat.c., ch 4, 1 quat.c. between next two ps, ch 4, 1 d trc between next two ps, ch 4, 1 trc between two following ps, ch 4, 1 dc between next two ps, ch 3, 1 sc into third sc after last p of this scallop, ch 1, 1 sc into fourth sc of next scallop, repeat from * five times more.

9TH ROW: Same as 7th row, only 1 sc around ch 1 between scallops.

10TH ROW: Same as 8th row, only instead of ch 4, always ch 5, and instead of ch 3, ch 4.

11TH ROW: 5 sc around ch 4, 6 sc around each ch 5, 1 sc around ch 1 between scallops.

12TH ROW: 3 sl st into first three sts of row, ch 3, * 1 dc into each of 21 following sts, 2 dc into next st., 1 dc, 2 dc into next st, 1 dc, 2 dc into next st, 1 dc (this dc is in centre st of scallop), continue

with 2 dc, into next st, 1 dc, 2 dc into next st, 1 dc, 2 dc into following st, 21 dc, sk 7 sts between scallops, repeat from * around.

13TH ROW: Sk 1, 1 sc into each st around scallop, sk two sts between scallops, continue around.

14TH ROW: Same as 13th row, taking up back rib only.

15TH ROW: 4 sl st into first four sts of first scallop, turn, ch 3, sk 4 sts of previous scallop, 4 sl st, turn, * ch 3, 1 dc around previous ch 3, ch 3, sk 4 sts of scallop, 4 sl st, turn, ch 4, 1 dc around first ch 3, ch 4, 1 dc around next ch 3, ch 3, sk 4 sts of next scallop, 4 sl st, turn, ch 4, 1 dc around ch 3, ch 5, 1 dc around ch 4, ch 5, 1 dc around ch 3, ch 4, sk 4, 4 sl st, turn, ch 4, 1 dc, ch 5, 1 dc around ch 5, ch 5, 1 dc around next ch 5, ch 5, 1 dc around ch 4, ch 4, sk 4 sl st across top and down the side of scallop until four sts are left, ch 3, sk 4 sts of next scallop, 4 sl st, turn, repeat from * Finish with 4 sl st to centre of first scallop, turn.

16TH ROW: 1 sc into each of four sl st, 5 sc around ch 4, 6 sc around each of three ch 5, 5 sc around

ch 4, 9 sc into sts across point of scallop, continue around.

17TH ROW: Ch 3, 1 dc into each st.

18TH ROW: 4 sc, 1 p, sk 1, 4 sc, 1 p, sk 1, continue around.

Across top of shade start into point of one solid square, ch 5, 1 d trc between squares, ch 5, 1 sc into point of next solid square, continue around.

6 sc around each ch 5 all around, ch 3, 1 dc into each st all around, 4 sc, 1 p, sk 1, 4 sc, 1 p, sk 1, all around.

Into front rib between 14th and 15th rows running around scallops make 1 sc into each st, sk two sts between scallops.

1 sl st into each of first two sts of scallop, ch 5, sk 1, 1 sc, ch 5, sk 1, 1 sc, continue around, sk two sts between scallops.

3 sl st into first three chs of first loop, 1 sc in this same loop, 1 sc, 1 p, 1 sc into next loop, 1 sc, 1 p, 1 sc into following loop, continue around 1 sc only into last and first loop of each scallop.

This shade is lined with white silk.

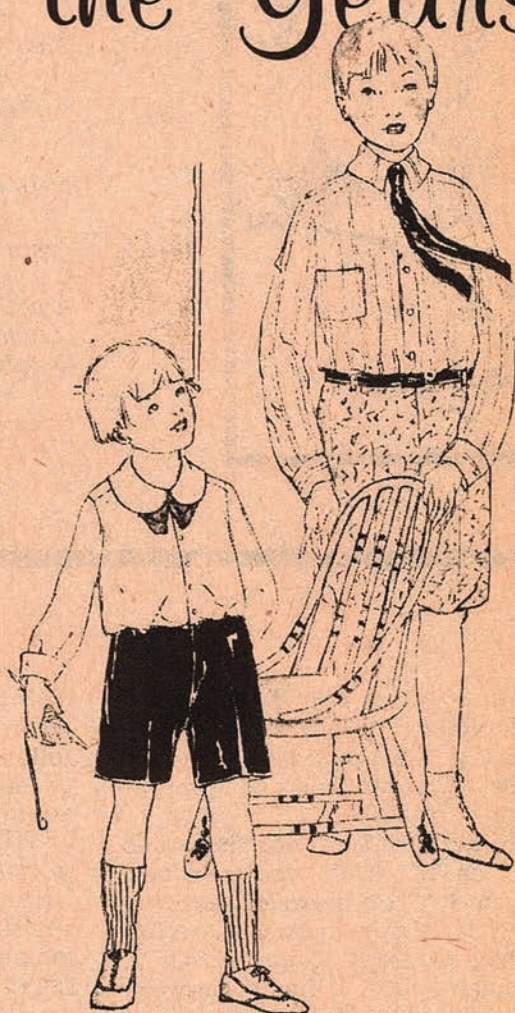


FASHION

through the Years



1870



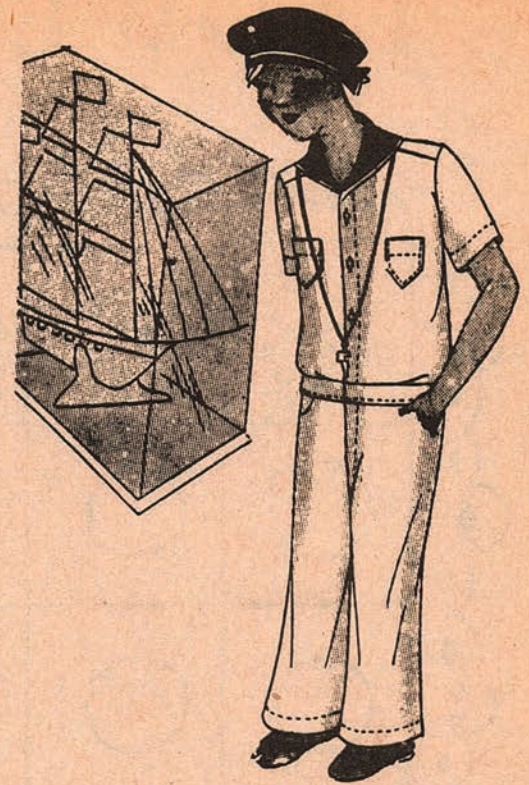
1921



1916



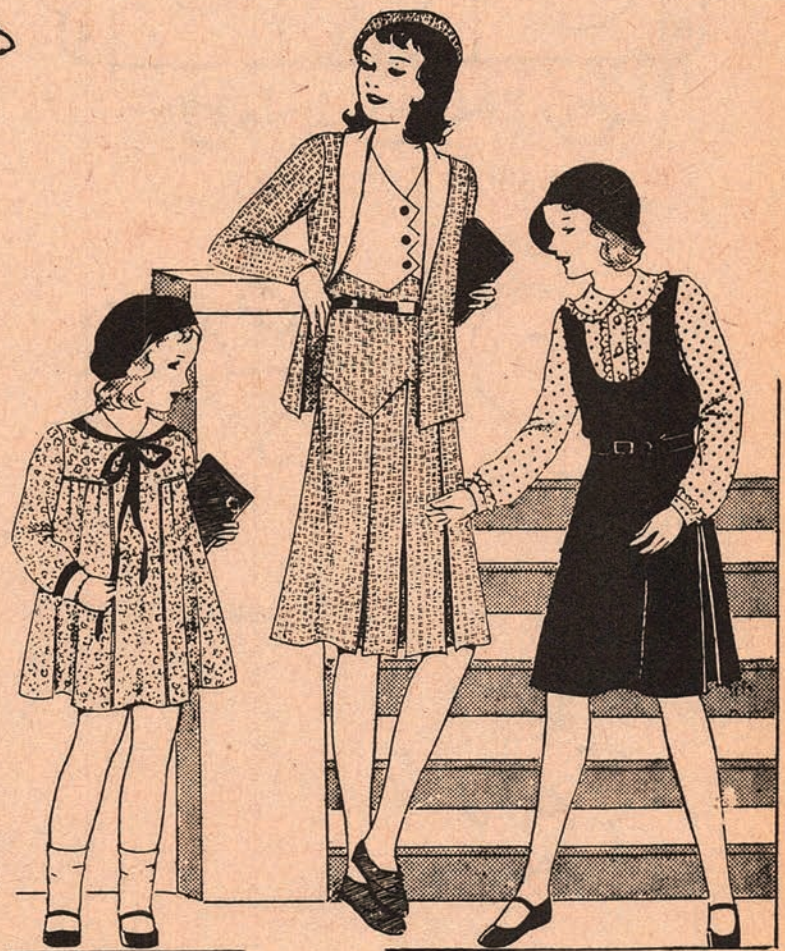
1922



1928



1938



1932

FLOWER RING QUILT

A 1923 Pattern

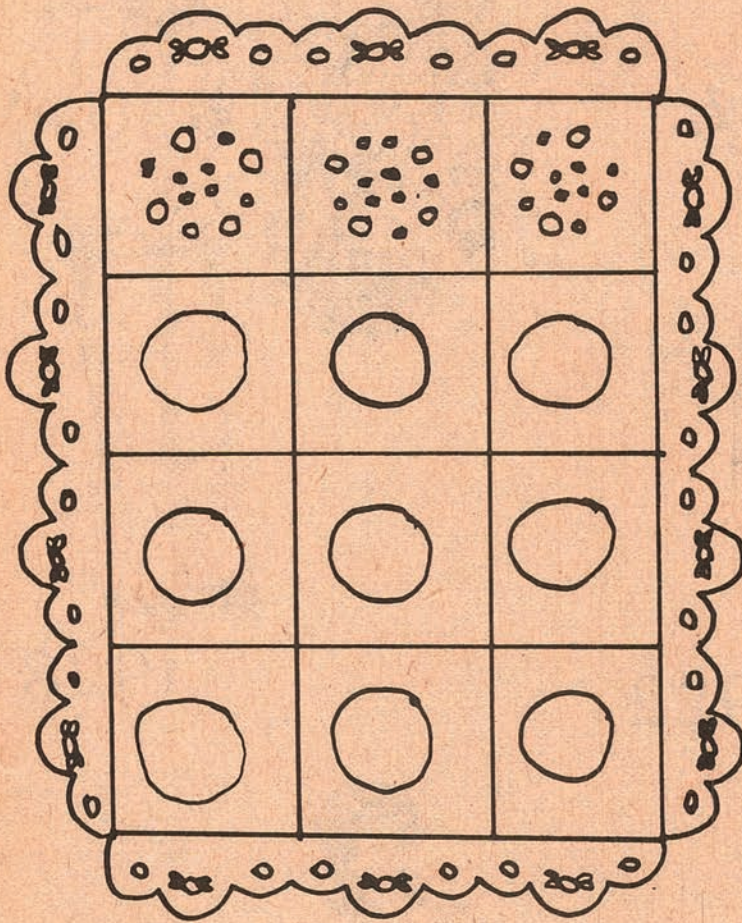
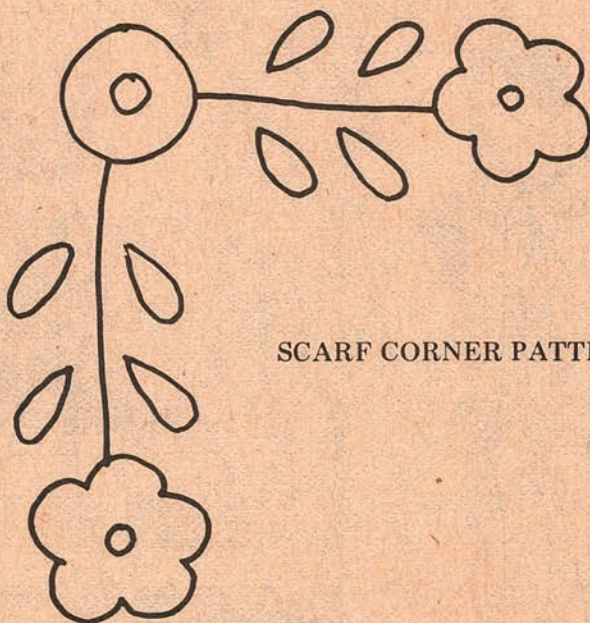
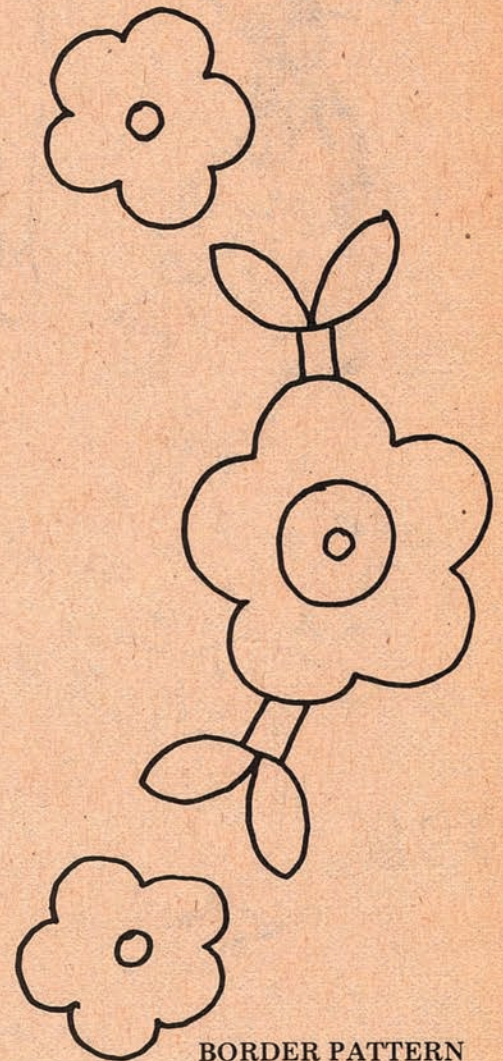


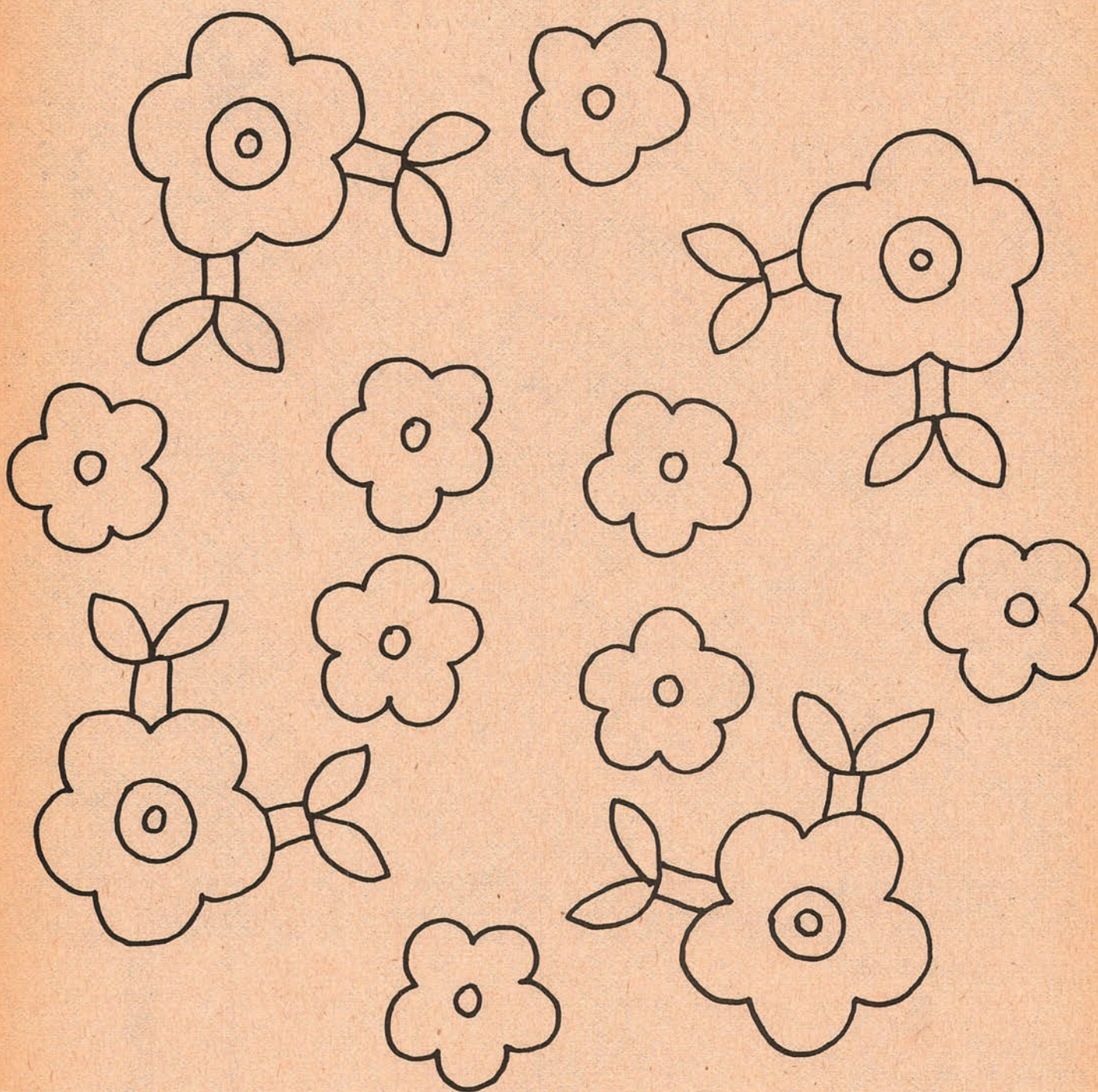
DIAGRAM OF THE QUILT



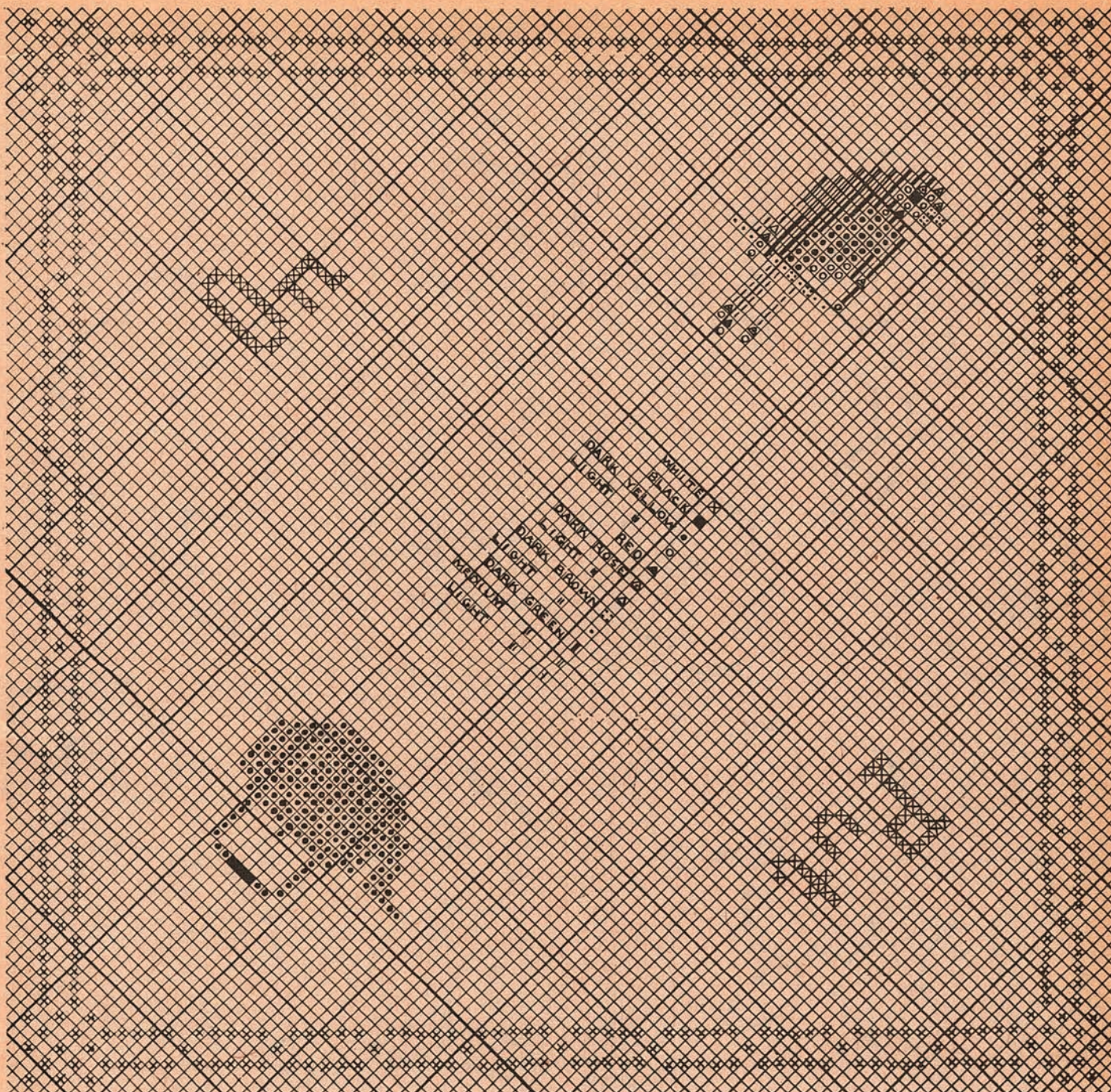
SCARF CORNER PATTERN



BORDER PATTERN

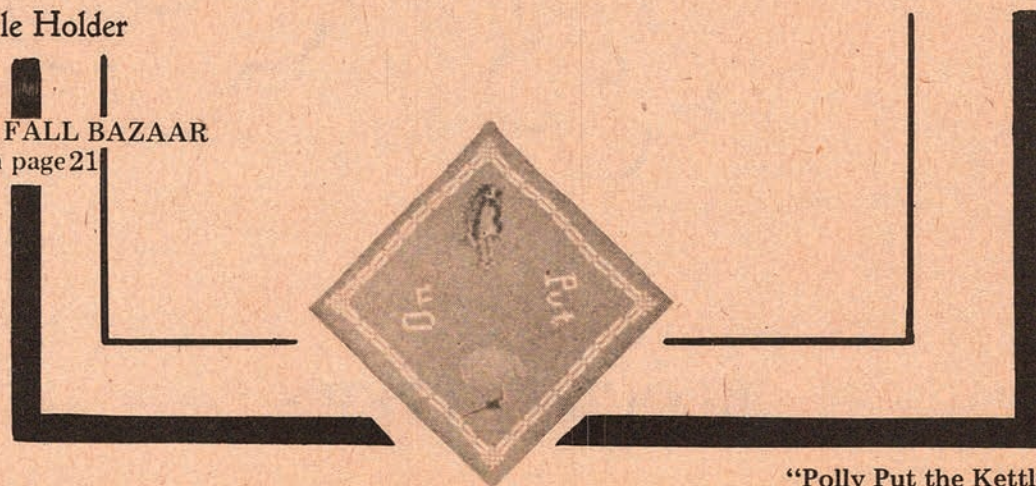


BLOCK PATTERN



Kettle Holder

ITEMS FOR A FALL BAZAAR
continued from page 21



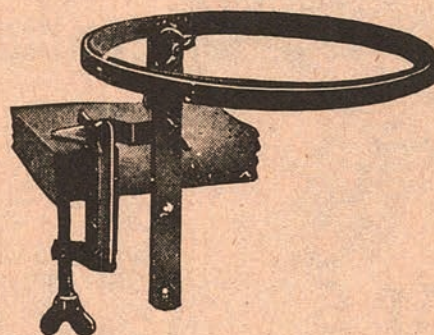
"Polly Put the Kettle On"

COLLECTORS' CORNER



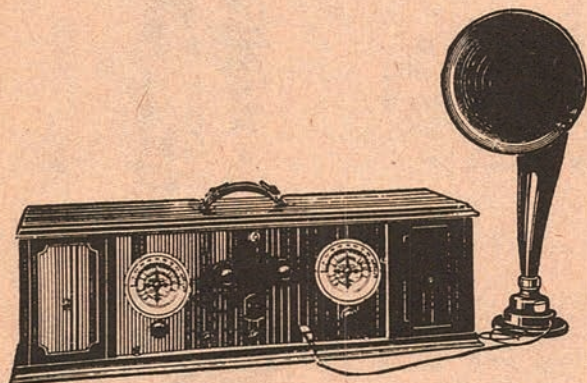
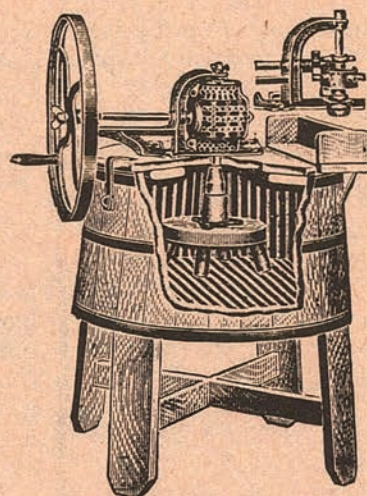
MARJORY DEAN provided many long hours of entertainment for the young lady who sold just two yearly magazine subscriptions in 1928.

Marjorie Dean, High School Freshman
 Marjorie Dean, High School Sophomore
 Marjorie Dean, High School Junior
 Marjorie Dean, High School Senior
 Marjorie Dean, College Freshman
 Marjorie Dean, College Sophomore
 Marjorie Dean, College Junior
 Marjorie Dean, College Senior
 Marjorie Dean, Post Graduate
 Marjorie Dean at Hamilton Arms
 Marjorie Dean, Romance
 Marjorie Dean Macy



In 1913 this hoop holder was designed to hold embroidery hoops in any position and at any angle. It simply clamped to a table and was adjustable in all directions. It could be had for the renewal of a yearly subscription.

In 1917 housewives were introduced to a wonderful bargain in washing machines. They were made of Red Cypress and coated with durable varnish. The inside surface of the tub was corrugated. A dasher post agitated to insure quick and thorough removal of all dirt from clothes. These marvelous machines cost \$9.69.



Imagine having a beautiful portable radio like this one! In 1925 it was the best that radio had to offer. No antenna or ground was needed, and a loudspeaker supplied with the set assured truthful reproduction of music and voice.



Misses' Hat

MATERIALS REQUIRED:

Royal Society crochet cream, size 3, 4 balls

Crochet hook, size 5

ROW 1: Ch 4, join, 6 sc in ring.

ROW 2: 2 loop st in each sc. (To make loop st insert hook in first sc, around third finger of left hand draw down cotton to form a loop, cotton over needle, finish, sc.)

ROW 3: 1 sc in first st of previous row, * 2 sc in next st, 1 sc in next st, repeat from * around.

ROW 4: 1 loop st in each of first two sts of previous row, * 2 loop sts in next st, 1 loop st in each of next two st, repeat from * around.

ROW 5: 1 sc in each of first three sts of previous row, * 2 sc in next st, 1 sc in each of next three sts, repeat from *.

Keep on increasing six sts in each loop st and sc row until 28 rows are finished, then work 18 rows without increasing, next 1 row of sc, skipping every fifth st of previous row; work 1 sc in each st for three rows more, then 1 sc in first st of row, * 2 sc in next st, repeat around, turn, work 12 rows of sc (1 sc in each st) on right side of hat, which finishes brim.

This hat is trimmed with ribbon as shown in cut.

Ladies' Knitted Skating Set

CAP

MATERIALS: 2 balls Good Shepherd Cygnet yarn, shade No.530 old rose, 1 ball Good Shepherd Cygnet yarn, shade No.945 gunmetal, 5 ivory knitting needles No.3, pointed on both ends, or 5 steel knitting needles No.8.

6 stitches to the inch. 6 ridges to the inch.

This set can be knit by using 5 balls Good Shepherd colored Shetland floss and 1 ball Good Shepherd white Shetland floss.

DIRECTIONS: With old rose Cygnet yarn. Cast on 114 sts, k 38 sts on each of 3 needles.

2nd ROUND: P.

3rd ROUND: K.

The 2nd and 3rd rounds k alternately forms a ridge.

Repeat 2nd and 3rd rounds alternately throughout cap, having 8 ridges old rose, 5 ridges gunmetal, 5 ridges old rose, 5 ridges gunmetal, and 73 ridges old rose, or until cap is the desired length, bind off.

TASSEL: With gunmetal Cygnet yarn cut about 40 strands 8 inches in length and tie in center, fold in half and tie again, sew in top of cap.

Turn up brim.

SCARF

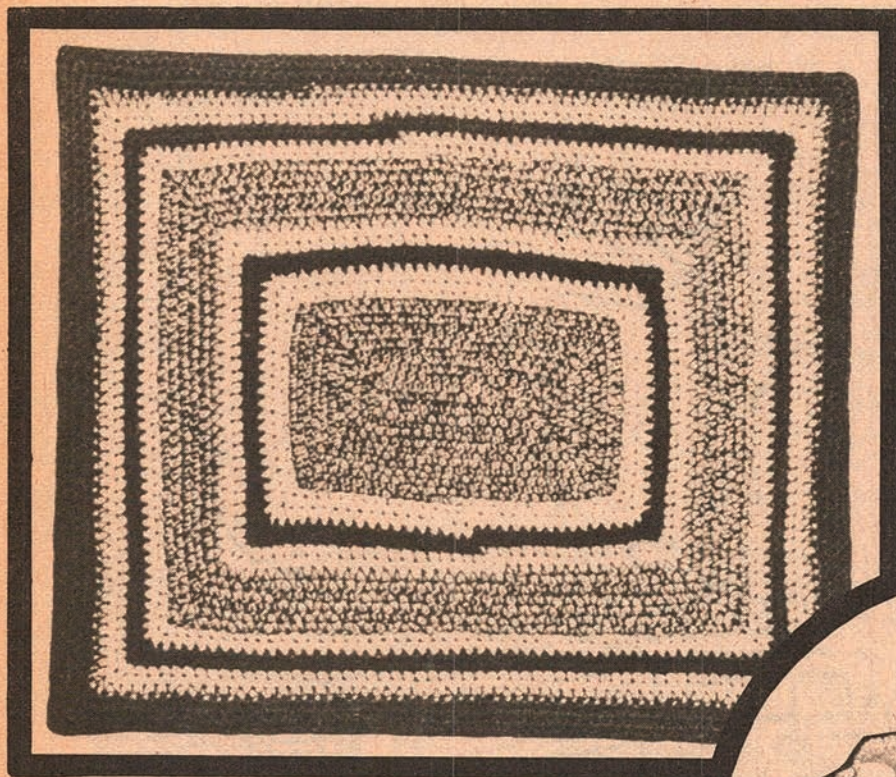
MATERIALS: 4 balls Good Shepherd Cygnet yarn, shade No.530 old rose, 1 ball Good Shepherd Cygnet yarn, shade No.945 gunmetal, 1 pair ivory knitting needles No.4.

5 ridges to the inch. 5 stitches to the inch.

DIRECTIONS: With gunmetal Cygnet yarn. Cast on 60 sts, k 10 ridges, change to old rose, k 10 ridges, change to gunmetal, k 5 ridges, change to old rose, k 5 ridges, change to gunmetal, k 5 ridges, * change to old rose, k 200 ridges, repeat from * backwards, bind off.



Cozy Slippers and Bath Mat



CROCHETED BATH MAT

The American Thread Co.'s "M&K" Knitting Cotton is used in making up this simple and serviceable bath mat. 6 balls of white and 6 balls of navy blue, size 4.

With one strand of blue and one of white, ch 16, work 1 sc into 2nd ch from hook and 1 sc in each of the following sts, in the last st work 3 sc and turn, on other side of ch, work 1 sc in each st. Continue working sc increasing at corners to keep the work flat.

Work 12 rounds with 1 strand of each color - 4 rounds using 2 strands of white, 2 rounds using 2 strands of blue, 2 rounds white, 7 rounds 1 strand of each color, 2 rounds white, 2 rounds blue, 2 rounds white and 5 rounds of blue.

BEDROOM SLIPPERS

MATERIALS USED: 2 balls of The American Thread Company's "Silkine" Pearl Cotton, No.1224, size 5, 1 steel crochet hook No.8, 2 small button moulds, one pair of quilted satin soles.

FRONT OF SLIPPER: Ch 29, working first dc in 4th st from

hook, make one dc in each st of ch till there are 13 dc, counting ch of three at beginning of row as one dc ch 1, another dc in same st the 13th double was made, then one dc in each of the remaining 12 sts of the ch.

2nd ROW: Ch 3, 1 dc in the next st, in next st make 5 dc and join the 5th in top of first dc with a slip stitch on under side of work, this makes the knot. Make 2 more dc sts and in next st make another knot as before, 2 dc then another knot, 2 dc another knot, 2 dc in space of ch one made between 2 doubles, 2 doubles again with ch one between them, 2 doubles, a knot, 2 doubles, a knot, 2 doubles, a knot, 2 doubles, a knot, 2 doubles.

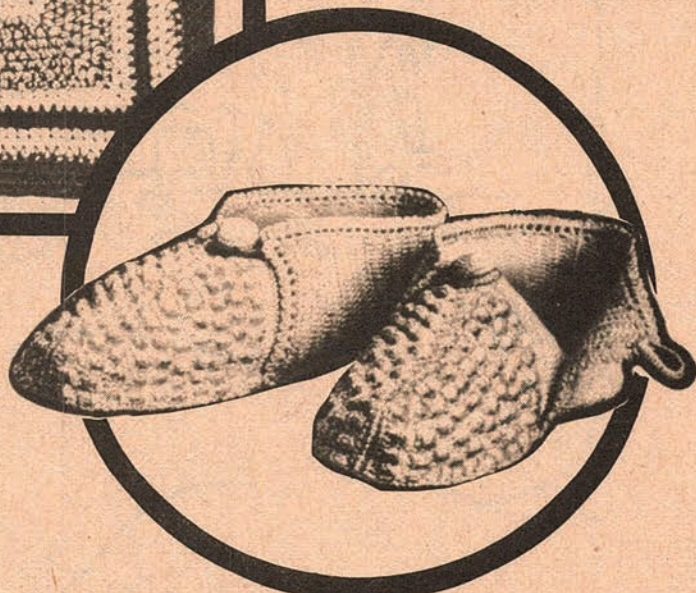
3rd ROW: Repeat 1st row.

4th ROW: Repeat 2nd row, only making 5 knots instead of four as in second row.

Continue repeating 1st, 2nd rows until 24 rows are worked.

25th ROW: This row is a finishing row of picots made by making one sc st in first st, ch of three, another sc in same stitch, skip a st, one sc, ch 3, one sc, all in same stitch, skip a stitch and repeat all the way across top edge of front.

BACK OF SLIPPER: Ch 30, make a dc in fourth st from hook, then a dc in each st of ch, ch of 3 and turn and make another row of dc sts, repeat the row till there are



57, then make a row of open fillet meshes around the two short ends and across the top of the straight piece, make an edge by making a dc, ch of 3 a dc in each open mesh all the way around.

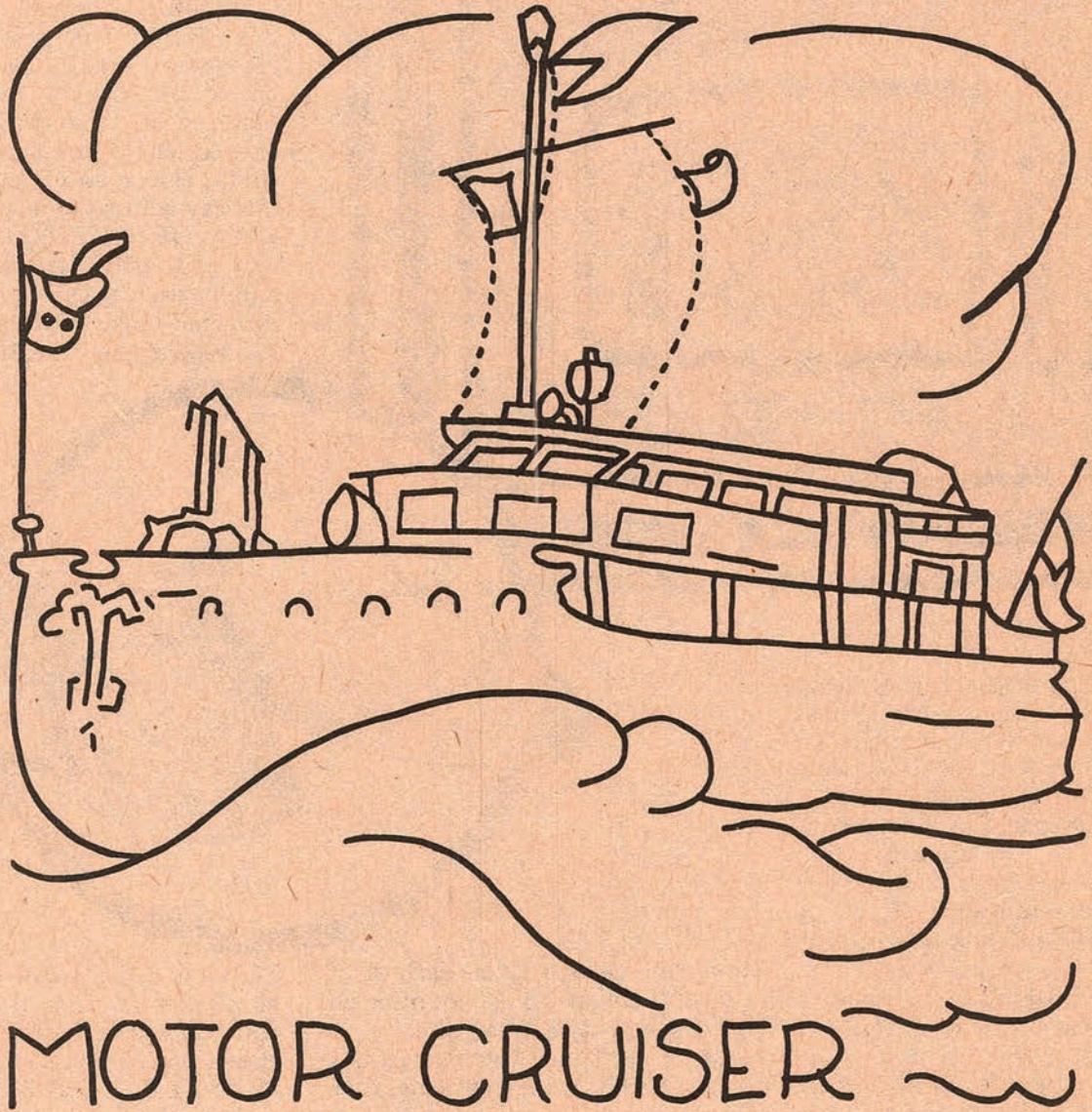
Sew front neatly on sole of slipper then the back, letting ends of back piece lap over the plain portion of front.

LOOPS: On upper corners, crochet ch of 20 and work over with sc.

BUTTONS: Ch 4, join to form a ring, 6 sc in the ring. Do not join, 2 sc in each st of previous round. Make another round of sc, then skip every other st, place mould on work and draw up. Sew button on center of plain place on instep of front.

American Ships Quilt

by Ruby McKim



BLOCK NO. 44 MOTOR CRUISER

We have had ships for transit, for shipping, for battle and for exploration, but here is one, the motor yacht or cruiser, that is mostly for fun.

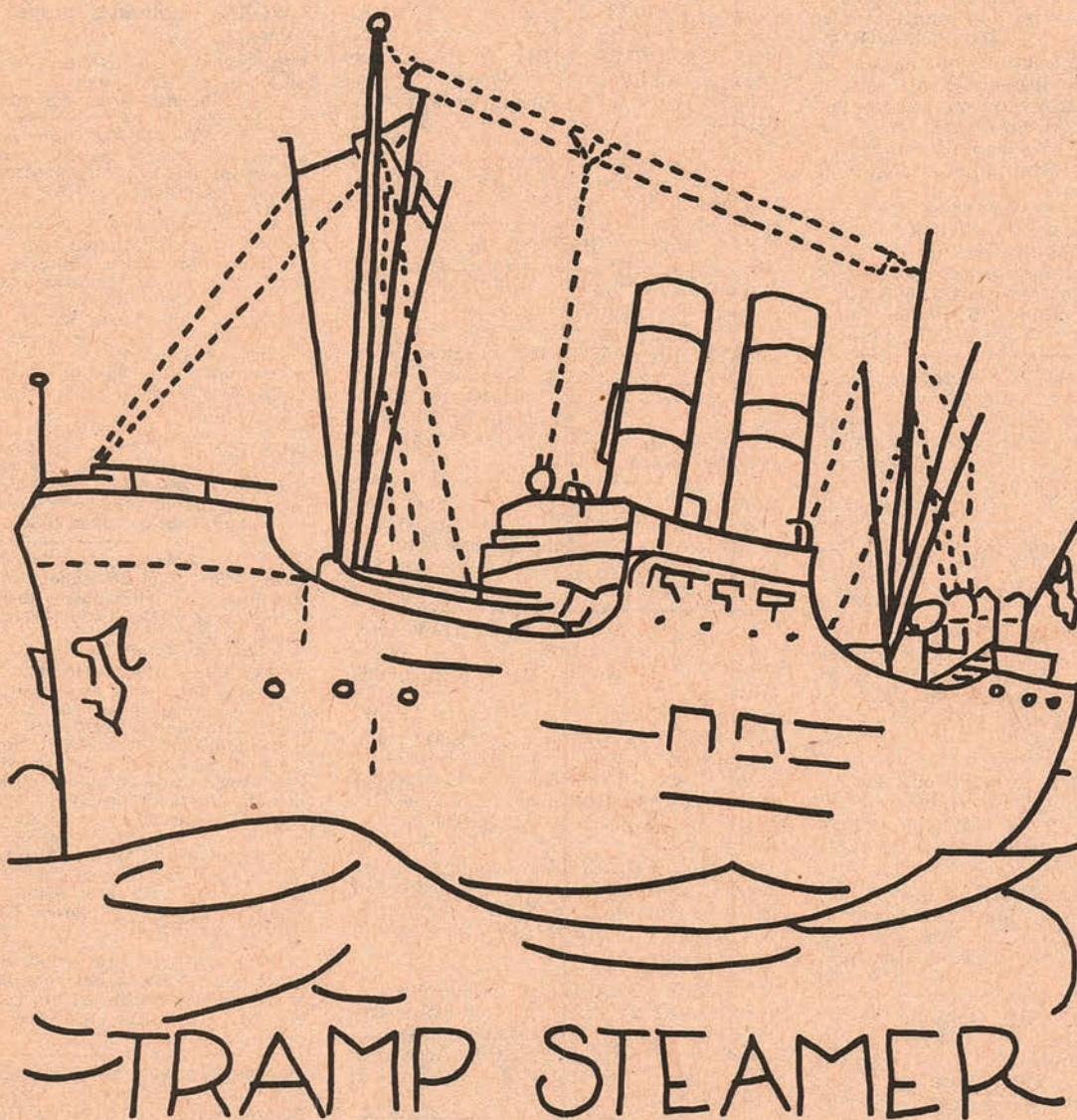
The one pictured in our design this time suggests speed by the high rolling wave and flying flags as it takes to the water. There is a snug cabin, powerful engines

and motors and almost everything in miniature that an ocean greyhound may possess. Yachts of this type cruise to quite distant islands or far along the coast - from New York to Miami, across the ocean.

Many a small boy digging his bare toes into the sand and looking out across a cove where the pleasure yachts are anchored, has determined then and there to

work and become the sort of man who could afford such a beautiful shiny treasure for his own.

This is another pattern that is interesting enough for a "Single" to use on a blue denim pillow, perhaps, embroidered in heavy white floss and touches of red and gold. Of course, it is primarily a quilt block, the next to the last of our American Ships series, by the way.



BLOCK NO. 45
TRAMP STEAMER

Tramp steamers are great independent spirited ships that are responsible for carrying on most of the commerce of the world. While the authentic "line" freighter make their prescribed runs to and from given ports, the ocean tramps ply the whole world over, carrying strange cargoes from port to port, making their deals as they go and, of course, being absent

from home base for indefinitely long periods. Rangoon, Singapore, Rio, 'round the cape by Atlargare - Pago Pago, Mombasa, such are the tempting tittles through the log book of a wandering craft.

And so, with this romantic, yet businesslike vessel, headed for some far corner of the civilized or heathen world, we bring our series of American Ships to a close.

* * *

In the March, 1976 issue, we began our American Ships series. A chart showing the overall plan was given in that issue. Anyone desiring back issues may obtain them by writing to (Tower Press, Box 428, Seabrook, N.H.). Price is 85c per copy, and they are available only until the present supply is exhausted.

Classified ADS

CLASSIFIED AD RATES
30c PER WORD

Here is the place to dispose of any product or to advertise for wanted merchandise. Ads are just 30c PER WORD. (Please be sure to count your name and address.) A 10% discount is offered on ads placed for three or more consecutive insertions. All insertions must be paid in advance. We cannot bill classified advertisers. Minimum ad accepted 15 words.

BEAUTIFUL DOLLS! Delightful animals! Platypus publishes full-size patterns, clear directions for cutting, stitching, stuffing. Illustrated catalog - 50c: Platypus (OT9), Box 396, Planetarium Station, New York, N.Y. 10024 (Jul-3)

CROCHET BOOKS - Strictly original, many doily books, sheet patterns - pictorial price list, send 25c and long SASE. Hiddleston, 121 Ninth, Vallejo, Calif. 94590 (July-3)

TURN GROCERY boxtops into cash: Save up to 100% on grocery items: Issue \$1.00, 1/2 year, \$2.75, year, \$5.00. Refund Bulletin T12 Box 503, Cape Girardeau, Mo. 63701 (July-3)

TAT QUICK AND EASY with tatsy tatting shuttle. Good working shuttle for yarn and heavier thread. Also holds traditional tatting thread. No.102, 4 1/2 x 1 1/2, \$4.50 ea.; Tatsy, P.O. Box 1401, Des Plaines, Ill. 60018 (Sept-3)

MONEY FROM BOXTOPS and labels. Refunding a fun and profitable hobby! Three issues \$2.50. Bulletin, Box 13564-T, St. Louis, Mo. 63138 (Nov-2)

DARLING SUNBONNET babies in filet crochet. Instructions and list of crochet designs from 1920's. 75c Amy Stevenson, 3448 E. St., No. 107, North Highlands, Ca. 95660 (Nov-2)

SCISSORS, SHEARS, pinked shears sharpened - Send shears and \$1.00 plus 30c postage, handling. Carl's Sharpening Service, Box 3780T, Godfrey Road, Olean, New York 14760 (Nov-2)

CREATE YOUR OWN costume jewelry with easy-to-assemble kits we supply. Rings, bracelets, pins, earrings, everything. Save big money. Great for gifts. Write: DonBar, Dept.A-767, 2934 W. Fullerton, Chicago 60647 (Mar-6)

CROCHET BOOKS - Strictly original, many doily books, sheet patterns - pictorial price list, send 25c and long SASE Betty, 121 Ninth, Vallejo, Calif. 94590 (May-4)

PATTERNS FOR gracious Colonial doll and gown, \$1.75. Send for catalog of Southern Belles, \$1.00. A unique and beautiful collection of 20" dolls. The Office, 817 Shady Acres Blvd., New Port Richey, Florida 33552 (Sept-2)

BABY AFGHAN crocheted patterns. Three different \$1.00. One called mystery zigzag is easy, but looks complicated. Everyone loves it! Patterns, R 2, Box 141N, Raymond, Minn. 56282

GRANDMA'S TATTING Method: Re-discover secret, lightning-fast method. Illustrated. \$3.00. Copeland, Box 3836, Landers, Ca. 92284 (Sept-6)

FREE QUILT PATTERNS in "Quilter's Newsletter Magazine", plus catalog illustrating hundreds of quilt patterns, quilting stencils, precut metal patterns, quilting books, supplies, kits, fabrics - \$1.00. Quilts, Box 501-F27, Wheatridge Colorado 80033 (Nov-3)

POETRY PUBLISHED free! Sample volume \$2.00. Write: Word Garden, NT3X, Box 2245, Springfield, Illinois 62705 (Nov-3)

ALONE? Neith can arrange for you to get married. Neith, 5605 Campbell, Valparaiso, Ind. 46383 (Nov-3)

WHOLESALE: Buttons, beads, bells, thread, yarns. Prices; three post stamps. Conchocrafts, Box 4055TN, San Angelo, Tx. 76902 (Nov-3)

ACADEMIC FACTORY cutaways: 10 lbs. assortment (knits, blends) - \$5.50; satin 5 lbs. - \$5.00; 200 assorted satin, knits, blends, 4" squares, \$4.00 post-paid. Taylor's-OTN1, 2802 E. Washington, Urbana, Ill. 61801

DOLLS! Learn to make, repair and dress dolls. Free booklet on Home Study course. Lifetime Career Schools, Dept. D-926, 2251 Barry Ave., Los Angeles, Ca. 90064 (Jan-6)

WONDERFUL WORLD OF Dolls, costume pattern catalog, \$1.50. Dept. OTN, 3755 Ruth Drive, Brunswick, Ohio 44212 (Mar-5)

DRAPERY FABRIC - Elegant and casual selections. 60c a yard. Bolt ends. Many uses. Information and swatches write: Allison House, 4072 Circle Dr., Dept. N, Allison Park, Pa. 15101

8" DOLL COLLECTOR crochet pattern catalog and two Barbie doll crochet patterns included 25c. Doll Patterns, R 2, Box 141N, Raymond, Minn. 56282

"CREATE SEASHELL Decorations" booklet, \$1.25. "Create Pine Cone Decorations," \$1.25. Wholesale handicrafts jewelrycraft catalog, \$1.00. Artercrafts, Box 1386-TP, Santa Barbara, Calif. 93102

GOSPEL PIANISTS: Add chords, "runs", progressions. Twenty lessons, "Playing Evangelistic Style Piano", \$5.95. Evangelical Music, OTN-1, Harwarden, Iowa 51023

GOOD USED HARLEQUIN Romances; order by number. Free list. Mitchell's, 1576 Yale, Victoria, B.C., Canada.

COMPLETE
50 DOLL CLOTHES
Patterns—\$1.50

Complete easy to follow directions

Save Money! Make your own Doll Clothes for gifts or resale! Doll Clothes Patterns just 3c each! 50 patterns in this new book - just \$1.50 ppd. Most patterns illustrated - all have clear easy to follow directions. Many original patterns. Order book K-10 - \$1.50 per copy, 3 copies \$3.50.

DOLL PATTERNS Box 428 t Seabrook N.H. 03874

HANDICRAFTS To Buy-Sell-Exchange

Readers: Sell your handicraft items here! Special rate for readers handicraft ads, JUST 10c PER WORD (including name and address).

PATTERNS FOR CROCHETED chess set: \$2.50, SASE 26c. Grandmother Gnit, 3230 E. Hubbell, Phoenix, Arizona 85008 (July-3)

CROCHET PATTERNS from yesteryear. Directions for swan, basket, handbag, yoke, lampshade and toy. All for \$1.00 plus stamp. grANNY Bushfield, 5232 SR 38E., Lafayette, In. 47905 (July-3)

BUTTERFLY DESIGNS: For embroidery or applique. For quilts, pillows, T-shirts etc. 6/\$3.00 & long self-addressed stamped envelope please. Carol Bond, Rt. 5 Box 257, De-Funiak Springs, Florida 32433

CROCHET COLORFUL one-piece rectangular Granny afghan. Easy-to-follow instructions \$1.00. M.C. Butler, P.O. Box 3546, Columbia, S.C. 29230

QUILTERS! Twelve traditional American patchwork patterns. Sturdy card templates. Complete instructions. Rush U.S. \$2.30. Satisfaction guaranteed. Conchocrafts, Box 4055 OTN, San Angelo, Texas 76902 (Sept-3)

EARLY AMERICAN TRANSFERS for embroidery. Favorite collection. 75 reusable patterns, two alphabets. Rush U.S. \$1.80. Conchocrafts, Box 4055-OTN, San Angelo, Texas 76902 (Sept-3)

PATTERNS: APPLIQUE 12" pillow dolls; Boy, girl, lion, lamb, angel, Santa, bird, \$2.50 each. Simple-to-make 10" stuffed animals: Owls, cat, bunny, \$1.50 each. Darling patchwork and applique "Noel" crib quilt or wall hanging, \$3.00. Full-size professionally printed patterns give complete directions. Prices include postage. Vermillion, 21851 Newland No. 211, Huntington Beach, Ca. 92646

PATTERNS FOR Mr. and Mrs. Santa, Mr. and Mrs. Easter Bunny, etc. Out of Reader's Digest: \$1.00 each plus SASE. Carolyn McKenny, 2104 Oaklyn Drive, Fallston, Maryland 21047

DOLL PATTERN: 10" Ol-Fashion Lady. Instructions. Dress, shoes, pantaloons, underskirts, breasts, bustle. \$1.00. LSASE, Sussex, 321 West Pearl, Coldwater, Mich. 49036 (Sept-3)

WANTED: Buyers for pretty hand crocheted baby sets (hat, sacque, booties). Baby afghans Dolores Morley, 711 Ternes Rd., Tecumseh, Mi. 49286 (Sept-2)

WILL EMBROIDER QUILT TOPS and blocks reasonable. Isabel McCann, 42042 Rd 128, Orasi, Calif. 93647

CROCHET CHAIR SET patterns! American eagle, floral delight, horses on the farm. \$1.00 plus two 13c stamps. P & L Arts, 1812 N. Flora, Greenacres, Wa. 99016 (Sept-3)

CUTE IDEA FOR hospital gift shops - newborn baby bonnets: "Sunbonnet Baby", "Boy Blue", "Buttons/Bows", "Reversible Boy-Girl", "Snow Bunny", "Baby Dear". Each bonnet pattern/instructions, \$1.00 & stamp. "Sunbonnet Kate" No. 17, 2439 Patterson Rd., Escondido, Calif. 92027

PATCHWORK QUILT patterns from collection of 165 Ozark favorites. Ten for \$1.00. Instructions included. Lorene Lowe, Summit, Arkansas 72677

CROCHETED BREADWRAPPER sandals, house slippers, rug, scouring pad from plastic mesh fruit bag. Pattern, 35c, all \$1.00, stamped envelope. Ethell, Rt. 5, Zanesville, Ohio 43701

HANDICRAFTS

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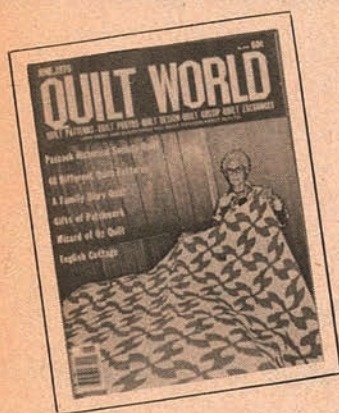
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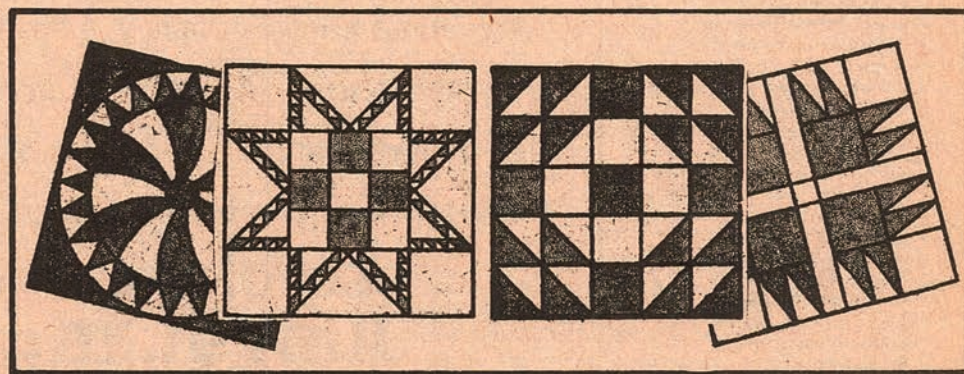
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